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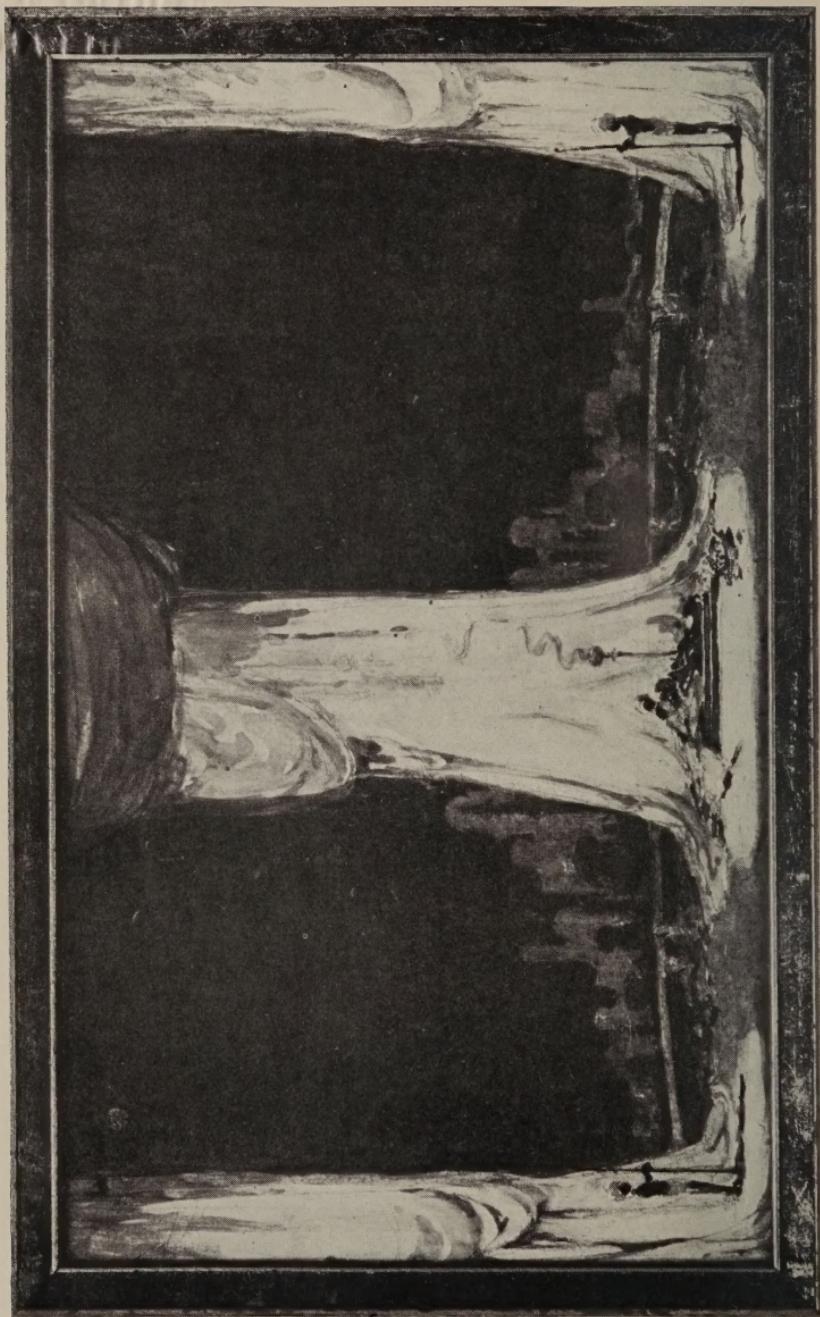
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THE BOOK OF ENTERTAINMENTS
AND THEATRICALS

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Design by Watson Barratt
(See page 234.)



A simple Oriental scene with old gold curtains and a ground row of profile board city walls against a bluish-green cyclorama.

The Book of Entertainments and Theatricals

by
Helena Smith Dayton
and
Louise Bascom Barratt

Illustrated

New York
Robert M. McBride & Company
1923

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**THE BOOK OF ENTERTAINMENTS
AND THEATRICALS**

CHAPTER I

CONCERNING THE ENTERTAINMENT COMMITTEE

Committee work is as inevitable as babies and false teeth. Some time, some where, no alibi will serve and the most inveterate committee dodger will be scheduled to build a new club house or order a banquet. When that day comes it is better to accept without modest comments to the effect that somebody else can do the job better or that one really hasn't time. Both pleas may be true, but they also apply to most of the club members. Organizations do not conduct themselves and to belong to one without willingness to assume a share in its burdens is as bad taste as to expect the neighbors to furnish one's meals. There is nothing more disarming than gracious acceptance. It obviates the necessity of overcoming doubt inevitably engendered by reluctance and automatically stills many a comeback. Those who have had the experience of trying to collect a donation from a man expected to give five thousand dollars know that when he talks fluently about the worthiness of the cause and his extreme delight in presenting fifty and bows his callers out with thanks for having troubled him there is absolutely nothing more to be said. The same is true of the offered position—a smiling acceptance creates the impression that one is equal to the situation even though one's knees knock and one believes committees an invention of the founder of sin.

Just when the reviled things first came into existence nobody seems to know, but it is not improbable that prehistoric man organized the original representative three or

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five to chase pterodactyls out of the spinach beds. Certainly committees are a necessity, for assemblies are too large and unwieldy to accomplish results without delegating members to act as "eyes and ears," "head and hands," and more important, at least in the minds of weary committeeites, "FEET."

The inexperienced committee worker, when actually caught and branded, usually suffers acutely from an "inferiority complex." The task looks mountain high and ocean wide. It seems impossible to put it over. Furthermore, one never has the slightest idea how to go about it. Instead of formulating plans the mind seems suddenly to have indulged in an unauthorized Sabbatical leave. Then the clouds part! The thing to do is to consult the previous chairman!

Fatal anticipation! The ex-chairman has forgotten what was done before. "Everything has been changed since then anyhow," it is airily explained. Information is so niggardly as to be practically negligible and reports are discouraging. If suggestions are offered the result is disastrous for they serve to stifle imagination and initiative. It usually saves time, therefore, to depend on oneself and not try to model procedure on previous experiments. The more original the plan the less violent the opposition. At least that bugbear, "We tried that and it didn't work," is effectually throttled.

In the case of a committee chairman one of two things occurs. The fellow workers have already been bequeathed or must be selected. In the first instance it invariably seems monstrous that one must be saddled with the incubuses provided, but this viewpoint is easily dispelled upon remembering that committee work is really a valuable means of self-education and discipline. Through it tolerance and broad mindedness may be achieved. Almost invariably, too, it brings out through close contact and the

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stimulation of party feeling undreamed of points in the characters of fellow workers.

Where the selection of a committee depends upon its head, a very natural mistake is usually made. Big names or names of those who have served on previous committees are almost invariably chosen. Now one celebrity on a committee may give it prestige, but too many are apt to result in a body of slight accomplishment. It is more or less customary to pass over back-sliders and little known members. Yet these persons are frequently, if not invariably, the most efficient workers. It is axiomatic that the only way to like a cause is to work for it and that benefits are derived from an organization in proportion to the amount of work put into it.

A club run by a nucleus year after year is apt to be or to become a weak organization because the other members are deprived of the stimulation of giving constructive labor. The things that come too easily never have been and never will be appreciated. Because Xyla Zee has never done anything of the kind is no reason that a person should not or could not startle the society with brilliant coups. Therefore, excellent club policy is to seek out submerged members and bring them into the limelight. Wise is the committee leader who remembers this for such an action will furnish large rewards in the way of actual accomplishment.

With the personnel of the committee complete, the next measure before actual formulation of ideas is to become acquainted with the general policies and politics of the society and the views of its members. This familiarity with club ideals, history and the details of the situation which gave rise to the need of a committee is not only essential in preventing clashes and false moves, but a really successful committee is impossible without a thorough knowledge of club personnel. For this reason every committee should catalogue the material it may need. It is not, of

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course, necessary to commit to paper the item that Zam-boula Slam is a singer; that Wilda Catt's husband is a printer, and Zev Zeedner knows all about spiritualism, but all this should be noted in the committee consciousness. Every organization is composed of many different kinds of people from various walks of life. In this variety of tastes, conceptions, desires and interests lies the strength of the assembly, for it would soon die of stagnation and inertia if all were alike. Now some of these members will be excellent for amateur theatricals, others are home lovers or decorators, still others are musicians, artists, etc. Where the cataloguing system is employed, someone who has always lived in a boarding house and does not know marquisette from a canary will not be put on the house committee. Again, sworn enemies will not be assigned the same task. The man or woman eminently fitted for one variety of job may make a mess of something else. It is, therefore, essential that individuals should be chosen with foresight and knowledge. It is not at all unusual to hear a chairman say, "I left that to X—— and a dreadful fizzle was made of it." Exasperating, of course! But the chairman should never have assigned a task which could not be performed by the person chosen. This cataloguing system, while more intricate, will obtain for any committee far more satisfactory results than the old method of selecting Dee because of popularity or because that good person seemed less capable than anyone else of using an icepick on the skull of the appointing chairman.

Sometimes the chairman would like to use an ice pick or a shot gun on some of the members at large, because they make necessary one of the most important functions of a committee, viz, the sidetracking of suggestions. There is nothing more customary or more disheartening, when an attempt is being made to do something different, than to be accosted with suggestions incredible in their banality.

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No dinner, pageant, or dance has ever been given that some thoughtful soul did not advance the suggestion that Japanese parasols be used as decorations and favors. Moreover, when the club is located in a large city where there are numerous Oriental stores, the well wisher always knows of the "loveliest place" in a town three thousand miles away where things can be bought. Just to be helpful letters are usually offered to Mr.—, "Well, I can't remember his name, but he's at the first counter on your left as you go in."

Occasionally the ideas brought forward are not proverbial "chestnuts," but suggestions which run counter to club policy or are apt to jeopardize the institution's reputation. The inclination of the weary committee member is to brush aside these useless contributions with irritation or impatience. Such a course is unsound for several reasons. One is that the more strongly a club stands behind its committee the more advantageous it is for both. Therefore, it is never well to alienate members by hasty answers. Again, the fact that one person one day advances a perfectly ridiculous suggestion does not argue that the same person won't bring forth a scheme of exceptional merit on another occasion. To administer a snub is to cut oneself off from possible help at some future time. The chances are that out of ninety-nine volunteered suggestions there will not be one worth repeating, but in the hundredth may lie concealed the germ of a thought that is really priceless. It is advisable, therefore, to listen attentively, answer letters courteously, but in so far as possible avoid making definite replies. By stalling for time there is the chance that the originator of a pet offering will forget it or take a trip to Palm Beach or conceive a scheme more appealing. A wise speech for such occasions, therefore, is something like this, "That is an interesting idea. I'll talk it over with the committee. While we have made arrangements which I

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fear will preclude using your scheme, I'm sure it will be pleasant to work it in if we can." Later a courteous note may explain that there does not seem to be room for the plan at the moment, but that it might be taken up with the new committee the following year. In some instances, it is better to explain frankly why a suggestion is not feasible. When Mrs. Plank insists upon inviting Mr. Hicks for a course of lectures there is no use postponing the issue if he happens to have been implicated in the murder of the president's husband or forced her father into bankruptcy! Such complications should be explained. While these instances may seem extreme, they are no more unusual than some of the questions which arise. Either through ignorance or because of lack of thorough investigation of proposed measures, the most unbelievable ideas are invariably advocated.

One of the most dangerous suggestions always comes when the committee is worn out and several planned events have fizzled or seem very wobbly. "I know just the singer you want to take Galli Curci's place," beams a well wisher and the whole committee experiences a wave of relief. Galli Curci is laid up with tonsilitis, the tickets are sold, the refreshments are bought, a speaker is coming from Boston. What can be done? The natural reaction is to fall on the neck of the heaven sent one and weep in one voice, "Oh, can you—will you get her?" Such temptations should be treated like snakes. Nobody's word should ever be accepted in such instances without considerable verification from other sources. Judgments vary. Of three hundred in a club a proportion will still be in the golden oak period of taste. One's test of a voice is a shriek which can be heard above a steam riveter; another considers ability to race through Rigoletto from memory as an Open Sesame. It is, therefore, paramount that the standards of the person making the recommendation should be well known. Unless

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suggestions in this regard can be backed by the seconding of critics in the line it is better to ignore them. Occasionally a prize may be lost, but the chances are more generally in favor of the committee's being saved from disappointment and sure criticism.

Often, too, suggestions come which are bad and which the committee knows are bad and yet which claim attention as matters of policy. It is not unusual to see an excellent program marred by a number of questionable merit. When such an instance is probed it is usually found that the owner of the hall offered a reduction of the price if his wife were given a try out or that the rich Mrs. Graball had promised the club four much needed rugs and it had seemed impolitic to ignore her suggestion that her niece recite Gunga Din. It is unfortunate that such matters should be considered, but it is probable that assemblies will never reach the state of perfection where a certain amount of lobbying will not exist. Sometimes committees ignore it and achieve a perfect function, but it is a question whether any affair, no matter how brilliant, is really satisfactory if it makes enemies for the club or of its members.

While the committee usually discovers that most suggestions require elimination, a point should always be made of asking for them quite early in the game. This may be done by individual letters to members or by a request in an open meeting. These invitations are seldom answered. They are really only an invention for the protection of the committee. When criticism begins such as, "Did you ever hear of such a ridiculous plan?" or, "I'd never have the nerve to put it on," the committee has only to say, "We asked you, but you had no suggestions." Moreover, if all are approached for ideas they acquire the feeling, even if they offer none, that the final plan was part of their creating and so are apt to be better satisfied and content.

To accept a place on a committee without expecting crit-

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icism is as unintelligent as to think the world is flat. There never was a plan consummated yet which met universal approval. There never will be one. A program, function or scheme may be put over with such eclat that everybody wants to claim part of the credit, but while the actual preliminary labor is in progress there are always "kicks."

Criticism is of two kinds—constructive and destructive. Some of it is helpful in aiding the committee to get a better perspective on its endeavors. Most of it is actually pernicious. When a committee has worked night and day for two weeks on a dance only to hear, "What rotten refreshments," the inclination is to color the air with a fancy exhibition of pyrotechnics. The proper thing to do, however, is to analyze the statement. Was it made because Mrs. Blank's husband is the town's Sherry and was underbid? If so, the matter deserves no serious attention. If, on the other hand, the complaint originated from one seldom known to murmur, further investigation is necessary.

Many may invite criticism, but nobody really enjoys it. Perhaps there is no better indication of a great nature than ability to listen to it. The committee which can bear fault-finding with equanimity and carry on under fire to the best of its ability is sure to find itself eventually scheduled for cheers and medals, and, most wonderful of all, the glorious sensation of having been right all the time.

It is no easy matter, when a committee conducts matters successfully, to keep a modest heart and the face of an unsophisticated school child. Yet there is nothing more pernicious or more detrimental to committee triumphs than to allow a feeling of self importance or self consciousness to pervade one's attitude. Such a viewpoint is ridiculous, for someone else would do the job if that particular incumbent or incumbents were incapacitated. As long as the Ego is unannihilated, slights, criticism, and suggestions

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are sought, found and resented. When an impersonal attitude is cultivated it is possible to listen even to a bête noir with equanimity. If the thought is constantly held, "This is for the Club. I am the Club's deputy," the embarrassing personal feeling of dislike for certain members and reluctance for undesirable jobs will either disappear or be reduced to a minimum. There will then be uppermost the mood of self-effacement and dogged desire to complete the work because it must be done—the ideal state of mind for every committee. Curiously enough this is the mental attitude which almost invariably leads not only to club triumphs, but to great personal rewards for the worker. Every successful committeeite is really a twenty hour a day laborer, unprotected by any union. It is essential, therefore, to use the wits to secure a lightening of the load.

The president and treasurer of the organization should be informed and kept in touch with what is going on. Such procedure eliminates unexpected opposition when plans are actually formulated. These two officers can smooth the way in many respects and even though they may not be directing matters they should keep their fingers on the pulse of events. Certainly it is better to go hand in hand with them.

While some committees may discuss Mrs. Chadwick's divorce and why Emilie Sant has gone to Southampton in an off season, it is advisable to refrain from gossip and all personal matters while engaged in committee work. Irrelevant remarks lead to dalliance and while this may be pleasant and enjoyable during an actual session, it is usually resented later when the workers return home with a sense of unaccomplishment. A tactful chairman should keep the conversation pertaining to the business at hand. Some chairmen seem to think that their *raison d'être* is to call committee meetings, which accounts somewhat for the reluctance of many persons to serve. Either by experi-

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ence or hearsay they know that much of their time will be involved with no tangible results. A chairman who calls a meeting with no definite plans formulated for discussion is not only inconsiderate, but a thief of time—a commodity which grows increasingly precious in these overcrowded and hectic days. Fewer committee meetings and more work should be the slogan.

This should not be construed that a chairman should do all the planning and all the work, keeping the committee in ignorance of events till the glorious or fatal moment of consummation. Three or five persons are generally chosen, on the theory that several heads are better than one. Now it usually happens that the chairman or somebody else does all the planning, for everybody, no matter how anxious, may not be gifted with originality and creative ability. The real purpose of the other members is to act as an anchor. They keep the originator from being carried away by rashness and help give a perspective on ideas that it is impossible for one person to obtain. Not only is the theory of balance excellent, but there is another indisputable fact to be remembered. A committee once chosen must suffer the blame as well as the rewards of service. It is not fair, therefore, that members should be subject to criticism for plans in whose making they had no voice. Again, when every committee member is conversant with the proposed program, it is possible to answer questions from members at large and so help to dispel the usual query, "Is anything being done?"

The ideal arrangement is for the chairman to work out a general elastic plan and call the committee together for comments, suggestions, criticism and amendments. To leave the creation of ideas until a committee meeting is altogether erroneous, for the minds of few persons work on the spur of the moment. It takes at least one plan, no matter how inadequate, to stimulate suggestions. Indeed,

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it is more than probable that from the tentative first scheme an entirely new one will spring. Certainly time spent trying to get a good working idea is never wasted, for everyone is more zealous in putting over something worth-while.

In planning all programs an endeavor should be made to keep them as varied as possible, to use as many people as possible, to arrange them well in advance of the time set so that nothing is left to chance and above all to err on the side of brevity rather than length. The first item is stressed because programs are usually arranged by what the committee itself likes or what it thinks the public likes. Both plans are restrictive because the committee may be more advanced than its public and because the public often pretends to like things it thinks it ought to like, but doesn't really enjoy. Therefore, in musical programs diversification should be the aim. There should be sad selections, glad selections, bits modern and classical. In this way some particular number is sure to please some particular person, whereas, otherwise, some of the audience will return home without having enjoyed anything. Of course, where a lecture afternoon is planned, a great many people cannot be used, but in amateur theatricals, musicales, and many other entertainments it is possible to include many names. The value of this is that interest is multiplied. Twenty persons working for a cause naturally make it stronger than five connected with it. Moreover, twenty have more followers than five. The advisability of programs not overly long and arranged in advance is too obvious to require explanation. In getting them ready for the printers great care should be taken that no credits are omitted. To this end every program should be checked by more than one person. Life long enemies have been made because, in arranging a program, every performer but one was mentioned. Likewise firms donating pianos or other necessities should not be overlooked.

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Where theatres are used programs are usually arranged for, but when the organization attends to its own, the cost is, of course, reduced by selling advertising space and also by asking a small fee for the program itself.

Moreover, though it should be planned in detail as far in advance as possible, the actual printing should not be done till the last possible moment, as there is always the possibility of sickness on the part of a performer or the chance that some unexpected treat may be added. The chief necessity for every committee is to complete a plan, have it discussed in relation to other plans, its probable failure or success, and then set committee individuals to work on the arrangements, publicity and the many other items which dovetail to bring about success for the club and triumph for its emissary.



The original committee chasing pterodactyls out of the spinach beds

CHAPTER II

THE IMPORTANCE OF AN IDEA

The trouble with most unenjoyable social affairs is that they are idea-less. Once in fourteen summers somebody says, "Let's give a party," and everybody gets together and has a good time with very little prearrangement, but this is not only exceptional but phenomenal and the chances are that if the matter is probed it will be found the festivities are really directed by a dominant figure whose ideas are perhaps more or less spontaneous. As a rule, a function carried out minus theme is a sad and unmelodious affair. Large parties are so apt to go wrong even when carefully planned that nothing should ever be left to chance. Where a Mineola citizen is merely entertaining to wipe out indebtedness to the neighbors, a failure, though dismal, may not be an irretrievable affair, but no club or society can ever afford to have anyone remark, "Oh, it was just the usual thing." The particular reason for this is that organizations nearly always entertain with a purpose, namely, to raise money, to promote fellowship among members, or to increase membership. Success, therefore, is imperative. The public has been mulcted out of so much in the past that the word amateur has fallen into disrepute and it is becoming increasingly difficult to inveigle people at large into places where the entertainment is not only poor, but wretchedly managed. If the entertainment is a first affair it is essential it should be excellent in every way, so that the public will not only feel it has received its money's worth, but be willing and anxious to come again. If it is a second

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or twenty-second affair it is even more necessary that it should outclass its predecessors in order that word may circulate that the "Lambs of Snow," or whatever the organization may be, is not only abreast but ahead of the times. Such rumors not only interest the public, but enlarge the membership list. Failures diminish membership because nobody wishes to be affiliated with a club which has gained the reputation of being a back-number.

Competition in all lines of endeavor is very keen. The only way to keep ahead is to have a better idea than the other fellow and then back it up with enthusiasm and work. A business to succeed must be run with or from an idea—an idea of service, courtesy or everything for a dime. A grocery store conducted without plan may meet expenses, but it is seldom talked about. It must voice something different, some particular need. The same is true of a function. It is not enough just to give a party. It should be some particular kind of a party—colorful, amusing, picturesque, instructive or whatever the fancy may dictate, but it must be different.

The greatest difficulty is to select the proper idea. This would not be so trying if people would let themselves go, or in the words of a popular comedian, "Be yourself, lady, be yourself!" If imagination could only roam untrammeled by ifs and buts, there would be much less stiffness, and certain members of the family would not require almost physical dragging to every social function.

The trouble is that the intelligencia of the world is divided into originators and copyists. The latter will not wear a hat till they have seen one like it while the former will not wear one if they have seen one like it. The copyists are in the majority because they are afraid to deviate from convention. Fear of doing the wrong thing or running counter to accepted practice or being talked about is one of the bugaboos of American life. This is a vicious and deadly

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thing because it annihilates initiative and originality, and without these there can be no ideas.

"COME RAIN OR SHINE". Extract from NOAH'S invitation to the first annual cruise known to history.



THE STOWAWAYS' FOURTH ANNUAL CRUISE *will take place on Saturday, August 25th, 1923*

Skipper Wolf will take us for a sail in his well known sloop THE WHITE MULE over the waters of the GREAT SOUTH BAY. Other vessels may be on hand depending on the number of acceptances sent in. Those who think they can keep wind in the sails will be permitted to demonstrate at the tiller.

No subject is too old to adapt if given an individual touch

Now ideas occasionally spring into being, palpitant and fully clothed, but more frequently they are the result of mental toil, not to say anguish. That one achieves an idea and another does not is not because one is more clever, but rather because one is willing to concentrate, discard, and keep on groping till out of inchoate material a working basis for something tangible is achieved. Few there are who can merely delve into dark brain recesses and bring forth ideas. These are relative things. Every brand new invention is really the outgrowth of another. It is only by alert attention to what is going on, a careful perusal of newspapers, books and plays, that up to date material can be obtained for remodelling and individualizing. In this, as in everything else, it is the personal touch that counts.

Indeed, an idea does not have to be altogether original if it is given a personal touch. Take, for instance, the circus. This is a theme of long standing, but all sorts of things can be done with it for a basis. To begin with, the motif has universal appeal because everybody likes a circus. The atmosphere is full of color, gaiety and a certain mystery. Nobody has to search the library to learn how to make a clown's costume or a snake charmer's skirt. These indelible impressions are as much a part of us as the color of mother's eyes or the pendant on father's watch fob. About this well known theme may be built a costume party, a society circus and a dozen other schemes for entertainment and money making—a state of affairs bearing out George Ade's statement, "Get a good makeup and the part plays itself," or, in other words, the tempo of an occasion may be set by the general scheme of decorations, costumes and the like.

Again, take Mother Goose. At least two hundred different kind of parties can be evolved from this one familiar theme. Constance Mackaye goes so far as to point out that this theme can even be used by labor unions for an

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annual parade, when the shoemakers may be represented by the old woman who lived in the shoe, the musicians' guild by Old King Cole and his fiddlers three, and so on. All the old fairy stories are full of colorful suggestions, from Aladdin to the tale of Little Red Riding Hood. What could be more amusing than a party where all the guests were asked to come as either Red Riding Hoods, grandmothers, wood choppers or wolves? Tennyson, Yeats, Thackeray, Dickens are full of suggestions. Well known pictures offer possibilities for burlesque. The daily cartoons and funny sheets, also, suggest other ideas in the way of character work.

Timely ideas are always desirable, but they should be selected with discretion because a suggestion, however good today, may be passé tomorrow. During the Carnarvon excavation in Egypt all the theatrical producers were putting on King Tut scenes, parties were Egyptian in flavor, and even advertisements were Tuttish. The first few who utilized the idea as a basis for dances and costumes made a hit, but the scheme was soon done to death and went out of fashion quickly.

The seasons and calendar are always reliable sources on which to hang entertainments. Halloween, for example, may be brought up to date by being Conan Doyled. A George Washington's birthday party may be given a new angle by holding a gathering of the Greatest Liars In History. Even a Christmas party may be had at any season of the year, by providing Santa Claus with a family and assigning one as the patron saint of each month. Septie Claus in the gorgeous leaf hues of September or Julie Claus with midsummer tiger lilies would grace any function. Perhaps this is far fetched, but it is just such little twists that count and cause guests to go away murmuring, "Such a novel idea," "Rather unusual, wasn't it?"

In order to plan a social time for any particular month

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or day, the question should be asked, "How many things does this month or day suggest?" March, for example, brings to mind wind, a lion, a lamb, the March hare, and St. Patrick's day. St. Patrick's day recalls shamrocks, snakes, emerald green and the Irish. The Irish suggest the blarney stone, folk dances, queer tales, pipes, potatoes, pigs, kind hearts, funny stories and beautiful songs. With these suggestions anyone can work out a social fête for March. Indeed, a whole party may be built about the blarney stone alone.

As has been written, there is nothing new under the sun; and if there were, the public would prefer a familiar idea revamped rather than a startling innovation. People in general do not adjust themselves quickly to ideas too radical. The natural instinct in regard to unfamiliar ways is to criticise. However, this should not cause the relinquishing of any really sensational plan, for the public needs startling now and then.

Ideas depend largely for their success upon the people or community employing them. It is a mistake to assume that because a certain kind of a party was a knock-out in Paris it will register equally well in Mineola. Nothing should ever be transported from one locale to another without being subjected to adaptation. People's sense of the fitness of things varies with study, travel and worldly contact. A band of artists may watch a semi-nude dancing girl with composure and with no thought of the exhibition being indecent or vulgar whereas the same number would be an undying scandal in a missionary society, for instance. In short, an idea must not only have a human interest quality, be fascinating or novel, but it must also be adapted to the particular occasion which called for it. A picnic may be enjoyable for children, but should be taboo for octogenarians who are apt to be rheumatic.

The locale of an affair often constitutes an idea in itself,

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such as a dinner on an anchored ship or in a moving picture studio or on a light house stair or in a jail. There is scarcely an idea which will not show improvement when furnished with thrills. Take a travel lecture, for instance. This may sound unalluring, but if the function is given a drawing name, the house or club arranged with booths or scenes to represent certain lands or states, a lecturer placed in each setting and told to talk to the tourist groups brought up by guides while costumed damsels serve food indigenous to the region, and ticket agents sell round trip strips for all the countries at the door, the effect is entirely different from sitting in a theatre chair listening to the usual explained lantern slides.

The name of a party is of tremendous importance. It should be descriptive and curiosity provoking, but care should be taken that anticipations should not be aroused which cannot be met. It is better to give people more than they expect than to lure them by false hopes or promises. A title subtly makes a picture. When one says "The Business Women's Ball," the picture conveyed to the general public is of a crowd of women in horn spectacles and tailored suits sitting behind a smoke barrage. Business women may have ravishing gowns, expensive rouge, dance like pandemonium, and carry enough quips to entertain for a week, but unless their charms are capitalized by a name that draws, the public will not visualize a gay and colorful ball.

A title should be one that connotes gorgeous costumes, beautiful women, restful lounging places, soft music, cool drinks, daintily served food, rich drapery and yet a certain freedom indispensable from a good time.

It is not enough to collect a crowd of men and women and instruct them to have a good time. There must be an amusing and colorful scheme, a surprise, a touch of originality about the affair. When the stage is properly set, the

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actors will enter and make their own good time, but the committee which is too lacking in imagination, energy and resource to plan a background for its functions is stamping itself as inefficient.

Grownups are like children. They know perfectly well that they are being offered stick candy with a lemon flavor, but it helps indescribably if the candy is given a new kind of stripe and is put up in an attractive wrapper. It is not true that a dance is just a dance. It is the idea behind the dance that counts. The idea is seldom new, but there is no excuse for its not being individualized.

CHAPTER III

MAKING ARRANGEMENTS

To insure success in any undertaking there must be management. The business details of any entertainment, to which an admission fee is charged, should be carefully planned in advance to forestall financial loss, while the possibility of poor attendance is discounted by getting things under way in time to allow for proper publicity.

Deciding upon the date and engaging the place where the event is to be held are the first details to consider. Since strong rival attractions may be booked for the same evening, before plans are definitely settled it is advisable to check up with other social activities and especially with organizations whose affairs are attended by members of the same group. In a small community it is not difficult to find out what is on the social calendar. The local newspaper, hotels, clubs and managers of assembly rooms will give this information. In a large city, where there are many attractions, it is possible to consider only those special groups whose plans would conflict.

Also, before the date can be definitely fixed there must be an interview with the manager of the hotel, theatre or assembly rooms where the event is to be held. Popular places are often dated up weeks or even months in advance, especially on the favored evening, Friday. Until this arrangement is consummated, such details as printing, engaging music, publicity and other arrangements cannot be carried forward. In fact, it is well to make the engagement and let the date be known as far in advance of an event as

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possible. Everyone who has ever served on an entertainment committee is familiar with that insistent and eternal question: "When is the so-and-so coming off this year?"

If the entertainment is to be held in the club's own headquarters the duties of the committee are greatly simplified, in which case it is merely a matter of informing and consulting with the house committee, manager or steward. If finding a suitable place elsewhere is a problem for the committee it is well to investigate all opportunities.

In a town or small city the suitable locale for large gatherings may be arbitrary. In a large city, where there are many desirable places, it becomes a question of which offers the best terms, inducements and accommodations. Sometimes atmosphere and tradition are to be preferred to new gorgousness. Not only may more advantageous terms and concessions be obtained, but if elaborate decorations are planned the same restrictions may not be encountered in an older place as in a new one, where even a tack in the wall might be prohibited.

Contracts and Agreements

Before any agreement is signed with the management, every contingency should be considered and provided for. It is necessary to find out what items, if any, are to be extra charges besides the price per plate for dinner or other refreshments. Usually there is a rental charge for the use of ball rooms; this not being included in the catering cost, as many committees later find to their surprise.

If there are to be decorations it should be stipulated how far in advance the use of the rooms may be obtained, or, if there is to be a theatrical performance, if a dress rehearsal may be held. All specifications should be made regarding platform, stage or elevation, lighting fixtures, spot lights, arrangements of tables or whatever the specific

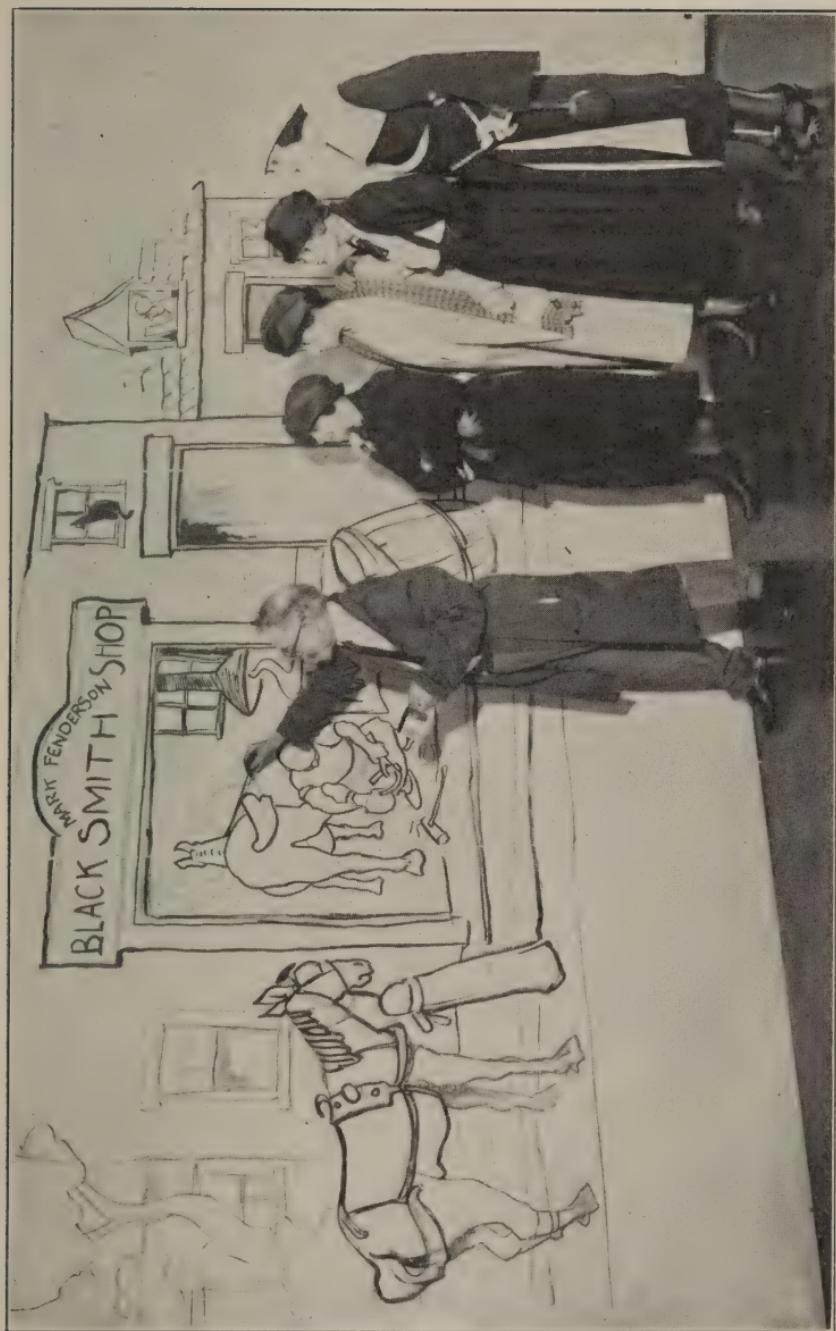


Photo by Paul Thompson

Mark Fenderson's Blacksmith Shop, caught just at the "outline" stage, was a delightful feature of the "Main Street" mural, with Flora Nash's Cobbler's Cottage adjoining. (See page 94.)

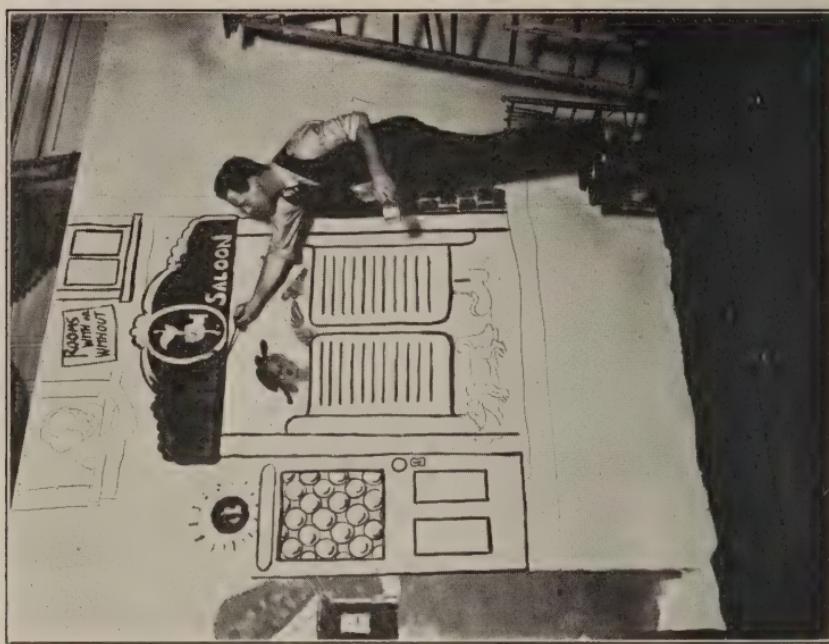


Photo by Paul Thompson

For "Circus Day in Main Street" Edward Penfield painted the Town Hall while Herb Roth depicted another bit of local color.

(See page 94.)

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needs may be. The committee can protect itself from misunderstandings by having the agreement expressly state that nothing, not expressed in the contract, shall be charged for, unless provided for in written supplemental agreements.

An example of an unexpected charge was met by a club which was giving a dinner followed by a theatrical performance. After the contract was signed with the hotel management, the question came up of how long it would take to clear away the tables, that the wait might be made as short as possible. In this particular instance it was important to have this accomplished with speed. The manager informed the chairman that an extra charge of \$100 would have to be made. This was obviously a hold-up, but the chairman was helpless for the contract was signed and the tables had to be cleared in twenty minutes or imperil the success of the evening. Doubtless, had this point been taken up while affable negotiations and concessions were being made, it would not have been considered an opportunity for an extra charge.

Fortunately the above instance is not typical of all managers, but is quoted to indicate the sort of complications that may arise. Usually the management of a hotel is found to be obliging and willing to grant many concessions. The manager's co-operation and enthusiasm may be enlisted in the same degree that the committee shows itself willing to co-operate and consider the hotel problems.

The management of a theatre, in accepting a proposed contract, agrees to comply with all regulations imposed by municipal, state and federal governments, covering the use of theatres, halls and assembly rooms, and to hold blameless and without responsibility the contracting party for failures, omissions, violations of laws, acts and ordinances affecting operation, safety and sanitation. This or a similar protection clause should be included in contract agreement with owners or lessees of the place where an

event is to be held. Also, the number of stage hands should be specified in agreements, as otherwise there may be insufficient help to work the stage, or extra men employed for which an extra charge, not anticipated, is made.

Estimating Attendance

While optimistic hopes may figure on an attendance of 500 persons, the guarantee given the caterer should be below this figure, otherwise a large sum may be lost. As the ticket sale increases beyond the guaranteed number, the manager should be notified. This consideration will be appreciated. The approximate number of guests should be estimated the day before. On the morning of the party, as early as possible, this should be verified. Of course a margin must be made for late comers. No matter how strict the ruling that "no tickets will be sold at the door" it is generally impossible to enforce it to the letter. When a member blandly presents himself with no previous notice given, he can hardly be refused admittance. Another member, who bought tickets in advance, as all considerate members do, finds himself with an unexpected guest, who must be brought along to the party. The attendance is perhaps far beyond the estimate of the morning, but the management rises cheerfully and grandly to the occasion, assures the worried chairman all will be provided for—and miraculously they are.

It is a far happier circumstance for the attendance to go over the guarantee than below it—when the bill has to be paid! Another item not to be forgotten is the question of tips. This may be taken up with the manager who will give a fair estimate of what the amount should be. A wise committee tips where tipping should be done, since the result is reflected in the attitude of the humblest employee. In this way is avoided the passing of plates among the guests by waiters soliciting tips.

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With the date settled and the place engaged, the committee draws a sigh of relief. But no matter how delightfully remote a day may seem to be, it is well not to be deceived into thinking there is plenty of time before starting other arrangements. There is never time enough for anything. Any future date has a trick of slipping up stealthily, like Christmas. No one ever expects Christmas to happen as soon as it does every year and there is always the same scramble at the last moment to get the "merry greetings" in the mail.

Pricing Tickets

Printing, such as announcements, posters and tickets should be started immediately after the date and the place are definitely settled. This makes it necessary to fix the price of tickets. Above the caterer's charge for each person a margin must be allowed to cover such items as rent of ballrooms, music, printing, postage, decorations, tips, or whatever expense the proposed plans call for, as well as possible Federal tax on the tickets. There are usually a number of small incidental expenses which cannot be estimated but which should be anticipated in a lump allowance. Also, the number of tickets to be sold enters into the calculations.

It is a mistake to price tickets higher than the usual charge for such affairs in the locality in which the event occurs. It is better to trim plans to fit the popular price than to overcharge to fit an elaborate scheme. By keeping projects modest at the start, more ambitious features may be added as the sale of tickets or interest in the event warrants.

There is a psychological reaction to certain sums, and \$5.50 is a popular city price for a costume dance including supper. This is as readily paid as would be \$4.50 or \$5.

Most people consider \$4.50 as "practically five dollars." On the other hand, \$5.50 is still regarded as \$5. For two tickets the mind registers \$10. But if the price is \$6 or \$7 per ticket, immediately there is a mental picture of the important sum of \$15.

Fifty cents tacked on to the even dollar is rarely noticed, and this often is the margin between loss, breaking even or a profit. Odd cents may represent the federal tax. This last point should always be considered in ticket pricing. In the case of a benefit for a worthy cause, or if the affair is of, or for, an educational purpose, this tax may be exempted. It is necessary to make application in such cases, to the Bureau of Federal Taxes, Collector of Internal Revenue, at least two weeks prior to the event.

When a party is limited to club members and their guests it is advisable to have the price of the ticket include supper. The most popular reason for the blanket ticket is that it does away with the presentation of restaurant checks, always an annoying delay, and moreover it eliminates the possibility of one man paying for a large group as usually happens. In the awkward moment when a check is presented, every man reaches for it with a more or less insistent, "Here—let me have that!" It seems the only thing to do, whether one can afford to pay for eight or ten casual people, who were perhaps thrown together at the supper hour, and not otherwise one's guests for the evening. This has occurred so frequently that many persons remain away from affairs because they fear this situation. When the ticket price includes everything, an evening's expenses may be computed in advance and security afforded from ill-afforded hospitality.

Controlling Expenses

No important expenditures should be made or contracted for without first getting the approval of the organization's

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treasurer. The chairman of the committee should allow no one to make any financial commitments without his sanction, otherwise there are bound to be some unpleasant surprises. Prices for all important expenditures should be obtained in writing to avoid future misunderstandings. Receipted bills should be secured for all purchases made with advanced expense money.

Gift horses should be looked in the mouth, despite the polite sounding adage. Apparent donations often prove expensive and embarrassing. In the enthusiasm of a meeting some member may volunteer to provide a certain thing. The circumstances and wording of the offer may give the distinct impression to everyone present that it is to be a gift, whereas he merely undertakes to attend to this detail, doubtless in his own line, thinking he is saving some one trouble. There should be a definite understanding and nothing taken for granted when someone says; "Why—I can get all of that you can use!" It may be intended as a gift and again it may not. Such instances frequently occur in various forms, are enthusiastically accepted as "something for nothing" and later bills come in that may be in excess of what this item could have been purchased for by the committee. The motive of such offers is not mercenary but is intended to be helpful, yet this sort of ambiguous overture has caused many awkward situations, because no one had the courage in the face of an apparently generous impulse to inquire bluntly, "Do you mean this won't cost anything?"

In connection with keeping a close watch of finances, discretion must continue to be used at the fatal moment when there is prospect of a profit over expenses. If all has gone well and the number of the guarantee to the caterer has been reached and the amount of the overhead expense assured, extravagant and imaginative members begin to invent ways to spend money. "Now, we can get

so-and-so!" they beam. "Oh, we really must have this-and-that! We've got the money. Everybody is talking about this affair and we must put it over in a big way!"

If enthusiasts are allowed to go ahead recklessly at this stage, the benefit of careful planning and previous saving is swept away. If the event has been well planned in the beginning, last-moment extravagance is not required to put it over. It is a mistake to go on the theory that a large sum of money must be spent to make an affair a success, whereas with ingenuity and originality a more interesting and enjoyable party may be evolved for half the cost. Often the most expensive details tacked on at the last moment are never noticed or appreciated, until they loom up at the next business meeting in the treasurer's report as "Old Deficit." While a social gathering held by a club may not be designed or intended to realize a profit, yet it is much more pleasant to announce one than to try to explain a loss.

All bills connected with the undertaking should be gathered in as soon after the event as possible. Every item should be checked up and if correct, O. K-ed by the chairman and sent immediately to the treasurer to be paid. A strict account must be kept of all money for tickets turned in to the treasurer, in case of possible errors that might otherwise be difficult to trace.

Engaging Music

One of the important features in the success of a dance is, of course, the music. Nothing calls forth so much criticism if too great economy has been practiced in this direction. But while the number of the attendance is in doubt it is not necessary to engage as many men for a small gathering as for a larger one. In the former case, everybody might be on the floor at once without over-

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crowding, as is usually the case when there are short intervals between dances. For a large crowd the music should be continuous, which necessitates engaging extra musicians, or another orchestra.

When making the arrangement for music there must be an understanding of just how long the musicians will play for the amount specified. This is important as there is a high overtime rate.

"Oh, play another hour!" one inexperienced chairman casually instructed the orchestra leader, about 4 o'clock in the morning when the musicians were preparing to depart, and a protest arose because the party was over "so early." That extra hour cost almost as much as the music for the entire evening up to that time.

There is one way of getting around this impasse between the insatiable dancers and musicians. The chairman cannot authorize the continuation of the music without being committed to the regulation over-time charge. However, if a group of indefatigable dancers desires to continue the party, after it is officially over, it is often possible to deal informally (and inexpensively) with musicians by taking up a collection. Usually this small, but neat sum is accepted—and everybody is satisfied. But the chairman must have it understood with the leader that no extra charge is to be made and that, as far as the club's responsibility is concerned, "Home, Sweet Home" may be played.

Licenses, Permits and Fire Laws

While everybody knows that it is necessary to get a license to be married, to keep a dog or to run an automobile, it comes as a shock to the uninitiated that such a document may be required for certain types of social events. A costume party or bazaar or any form of benefit comes under this ruling in large cities and possibly in

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smaller towns. At least, in making arrangements, the local ordinances concerning such matters must be investigated. Applications for such licenses and permits as may be required must be made at least two weeks in advance of the occasion. With no uniform laws governing these things and with each municipality having its own regulations, no specific information can be given, other than to say that if there are such laws they must be considered.

In one of the largest cities it is imperative to secure a license and a police permit to hold a costume dance to which tickets are sold, even though the affair is limited to members and their friends. The license costs \$2 and the permit ranges from \$25 to \$100. Hotels and dance halls are listed as first, second, third and fourth class, according to capacity, the charge being made on the rating of the place. It is amusing to find that in police rulings all costume events are listed as "Masquerade Balls." No distinction is made between a "masked" affair, which is evidently held in some disrepute, and a simple open-faced "costume" dance.

However, since each locality has its own naïve restrictions, one of the first duties of the chairman of an entertainment committee is to go to the Bureau of Licenses and the Police Headquarters and find out just what is required and conform gracefully and financially to what may seem to be absurd regulations. As a matter of fact these laws were not designed to fit such a perfectly innocent and legitimate case as the chairman represents, but to protect society at large from fake benefits and objectional enterprises.

In the matter of fire laws much the same situation exists. Like permits, fire laws are a matter of geography. In congested cities these are more exacting. In undertaking decorations of an inflammable nature every precaution should, of course, be taken. It is disconcerting, to say the

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least, to put up expensive decorations and just as the party is commencing to have them ordered taken down by a fire inspector. The manager of the place can give advance information of just what is allowed and whether fire-proofing is required. Fabrics may be fire-proofed by an applied preparation or may be done by professionals who make a business of this work.

If motion pictures are to be shown in public halls permits are frequently required, and usually a calaminated box enclosing the projector and operator. Such boxes are usually obtainable locally and many exhibition places and public assembly rooms have such equipment.

Employing Private Detectives

It is customary to employ private detectives for large gatherings in cities. This is insurance against the unexpected, and in any event is not an expensive luxury, as the charge is usually about ten dollars for one man. Two are enough for a gathering of 600 guests. The detective quietly straightens out small unpleasantnesses that may arise, without making it necessary to call a policeman, which would put a blight on a party and a more serious aspect on what might be a trivial episode. The noisy gentleman, (one in 600 is not a high average) is quietly taken to a cab and shipped home, relieving the floor committee of the embarrassment of disciplining an acquaintance, which brings a personal element into the situation that is absent in the case of the detective.

Often these Sherlocks are almost too vigilant and rush to the chairman with all sorts of suspicions, usually unfounded. Noticing trifles was what made Sherlock Holmes great, of course. Should a real emergency arise where these men are needed it is well worth the occasional false alarms they report during an evening. By all means there

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should be at least one present at all semi-public, as well as large private affairs. In spite of all precautions some objectionable person may gain entrance and then Mr. Detective is invaluable. The intruder is quietly eliminated and no arrest is made which would be recorded at police headquarters.

In answering the questionnaire in applying for a license, one of the queries is; "Has an arrest ever been made at any previous affair given by your organization?"

Invitation List

If the invitation list is to be restricted to members of an association, the announcements may be sent out by the secretary. But it is a wise committee which attends to this detail, if the secretary is the over-worked person that club secretaries usually are. In one evening the members of a committee could address, seal and stamp a thousand envelopes. Left to the secretary this task would be turned over to a stenographer to do in odd moments which might entail a delay of several days, when advance notice is priceless to the success of the function.

If persons outside of the society are to be allowed to buy tickets (by invitation) the entertainment committee should make up this list. These selected names may be secured from several sources; friends of members, other club lists of a similar character or interests, and prominent persons in the locality. Almost every organization has a group of what might be called "party members," who always buy tickets and attend festivities. These friendly "outsiders" are often good material for future membership and should be encouraged. Sometimes it is the "party members" who save the day when large affairs are planned which are not supported by members to the extent anticipated.

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"Letting in outsiders" is often a mooted question. The very members who protest loudest against dropping the bars at all, are perhaps the ones who fail to buy even one ticket and who stay away through indifference—or the innumerable excuses that invariably keep a certain percentage away from the activities of their own club. A carefully selected list is therefore a safeguard against a disappointing attendance, while on the other hand a promiscuous sale of tickets may be fatal.

The sale of tickets should begin the day the announcements are out. Those responsible for the ticket sale should dispose of as many as possible immediately. Every ticket sold in advance helps the sale of others. One person will be inspired with desire to attend because another person is going. Everyone who actually buys a ticket immediately becomes a booster for success.

There usually comes a dark period in the preparations, when the entertainment committee is prone to believe that no one in the entire organization is interested in the affair anyway—that it was all a mistake and is doomed to failure from lack of co-operation and patronage. Criticisms now fly freely about the date, the place and any details which may be known or imagined. Certain prominent members are sailing for Europe on the fourteenth. The Bilkinsons, who were important to the evening's program, have the 'flu. The Thompsons, who had planned to bring a party of twenty, return the tickets because a cousin died in Australia. The only thing of which the discouraged promoters may be sure at this point, is the financial obligations which have been contracted.

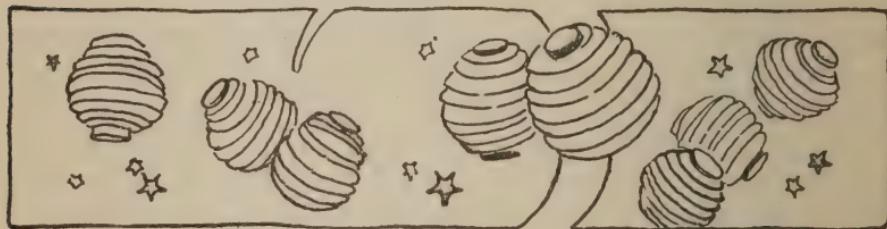
Tickets begin to sell more briskly, however, within the next few days and each day sees a substantial increase towards the margin of safety. There are various ways of stimulating a sluggish sale. A post-card reminder a few days before the event brings results from procrastina-

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tors. Telephone calls often decide hesitating members to go, others who have forgotten all about it are grateful for the reminder and send in their checks. And always there are those persons, who, in spite of many announcements and much publicity, are under the impression that the party was "next Friday night instead of this Friday!"

For rounding up members, who will be interested in attending the affair and who have not already made reservation as the time draws close, the record of ticket buyers, mentioned elsewhere, is valuable. The names of purchasers should be checked against the names of the invitation list.

Each form of entertainment has its own peculiarities and problems. Taking inventory of what they may be and preparing to meet them in advance avoids complications. Nothing should be left to chance.



CHAPTER IV

PLANNING THE PRINTING

If the public is to be interested and made to respond, invitations need to be followed up by subsequent notices. This appeal can best be expressed in print, and so printing becomes a very important part of the plan. Not only must the message be intriguing, but the form of presentation of the message is equally important.

Committees of arrangements, even when extravagantly inclined, are tempted to economize on printing. Someone suggests a little printing shop in a basement where the cost is "next to nothing." While the "next to nothing" printing bill may look demurely modest on the expense account —it may loom large in the total it subtracts from the receipts.

Nothing helps the success of any affair like attractive announcements. The engraved invitations, now used only for weddings and very formal functions, were at least non-committal. But, since almost circus methods must be used these days to attract patronage to an event, the printed matter must appeal to the eye, hold attention and stir the imagination. The desire to attend must be aroused by the typographical messenger, or the job is indeed worth "next to nothing."

In short, the psychological effect of cheap, sloppy, poorly composed print on cheap paper is obvious. The cost of distributing printed messages, the cash investment in postage stamps, is fixed, and the printing should have a comparable value with the cost of the postage.

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The committee having decided that good printing is imperative for the success of the enterprise, may now consider "how cheap." Estimates may be obtained from at



Woodcut by C. B. Falls

A poster should appeal to the eye and stir imagination

PLANNING THE PRINTING

least three reputable printers, based upon the same specifications, that the comparisons may be honestly and fairly made. It is well to invite suggestions from printers. Understanding of just what paper stock, how many colors of ink, and quantity should be written in a firm estimate.

In most organizations there is usually a member who is in the printing business. This friendly person no doubt would give valuable suggestions and a low price, and have pride in doing a splendid job. It can only be embarrassing for members of a committee responsible for a poor printing job to find later that expert help was available within the membership of the organization.

The basis of fine printing is the paper itself, and a job that begins with an interesting sheet of paper never wholly loses its character, or fails in making good, no matter how unintelligent may be the type composition, and how unskilled the press work. A good start is made with the selection of a fine paper. Often it is the smallest item entering into the cost.

There are all sorts of unusual and beautiful papers manufactured in this country or imported from Europe and Japan. It is not necessary to be content with, or accept any paper stock that may be on hand. The printer can obtain unusual texture and colored papers, and without delay, because the creative parts of printing may be under way while the paper is being brought in, and for a thousand sizeable posters the extra cost for paper won't be more than ten dollars. Everyone appreciates beautiful and interesting papers, and announcements printed on such are not tossed indifferently into the waste basket.

It has been proven by those experienced in sending out notices for social events that it is essential to send a "first announcement" at least three or four weeks in advance—otherwise there are many complaints of the shortness of the notice and a plea of other dates. Safe practice is to

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send out first a neat card, or postal, announcing the event, a warning to save the date, naming the place of holding.

COME AND DANCE WITH YOUR FAVORITE SHEIK



DANCING "TILL THE SANDS OF THE DESERT GROW COLD"

DESERT DANCE ANNUAL COSTUME PARTY of the SOCIETY OF ILLUSTRATORS

FRIDAY EVENING, JANUARY 19TH, 1923

At DELMONICO'S

For this Near-Cruise to the Orient—*BOOK EARLY*. Organize your party now. Make reservations without delay. This Party is limited to members of the Society of Illustrators and their guests. (Bedouins and Beggars, Sultans and Sheiks, Turks and Traders, Rug Venders, Desert Women and Dancing Girls of Tunis and Algiers, Camels, Cook's Tourists, etc.)

ROUND TRIP TICKET, which includes Supper, \$5.50

Mail your checks to SOCIETY of ILLUSTRATORS, Art Center, 65 EAST 56TH STREET

This second announcement was printed on watermelon pink paper

PLANNING THE PRINTING

the price and advising where tickets may be purchased. There should be a statement that further details will follow.

The real invitation should be sent two or three weeks before the event. This is the "clincher" and the one that stirs the reader's imagination, building a previous interest into desire to be among those present. It is the big urge that marks an occasion with promise of success. The advance notice did its part, but the major effort topples the tree. The second message may be of any size, but the one that is a poster in effect is advised. One example that is impressively large, including an illustration and large readable display type is shown in small reproduction. The original was printed on watermelon pink paper.

Every detail should be plainly stated on this second announcement to avoid possible confusion or misunderstanding. Then, without giving away all the "stunts" or news and features of an affair, interest-piquing hints should be included. The announcement should never promise more than can be made good in performance. The text should be clever and humorous, rather than formal. The reader is quick to fasten upon a twist of words, or luring fact, and then build desire to attend in his own imagination.

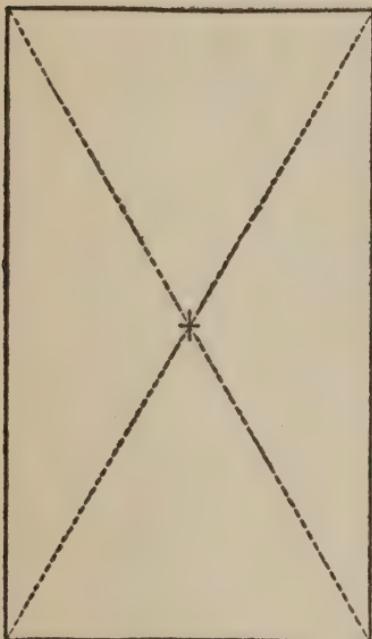
Announcements should be illustrated, if possible. Illustrations for rough paper should be black and white, or line drawings, engraved on zinc, and comparatively inexpensive to reproduce. Almost any artist, whatever his regular medium, can make a simple pen and ink sketch. If wood engraving or linoleum illustration is available, so much the better. Wash drawings, or photographs can be reproduced by the half tone engraving process, which is more expensive and limits the announcements to printing on coated papers which are never so interesting.

If the number of announcements is not great, a clever photograph may often be used, with duplicate photographic prints "tipped on" to the printed poster. In such cases

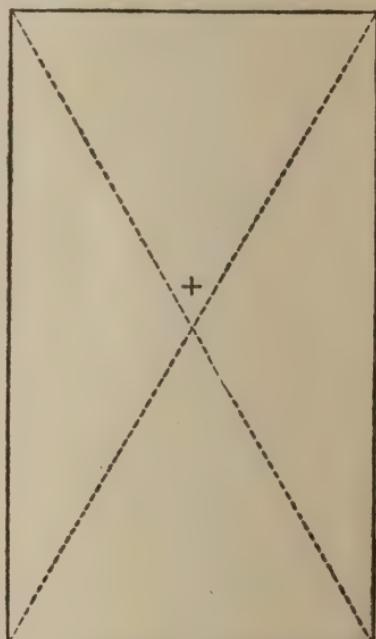
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rubber cement, obtainable from tire dealers, is a reliable adhesive, and the applied pieces remain flat and do not curl.

Certain laws of optics, areas, proportion and color are combined in the art of printing. There are not so many of these laws but what they can be absorbed by any infrequent buyer of printing. They cannot be ignored without



PHYSICAL CENTER



OPTICAL CENTER

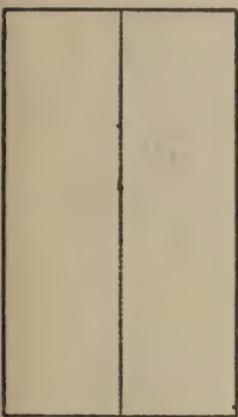
hurt, and when employed a finer and more successful printing product results. It is considered in the laws governing areas that the proportion "4" across, or wide, by "7" deep, or high, is most pleasing. Painters term it the "golden oblong" or "golden section." The page may be 2 inches by $3\frac{1}{2}$ inches, or 8 inches by 14 inches, or any other combination. The proportion should remain the same.

Of optical science only a few facts need be borrowed.

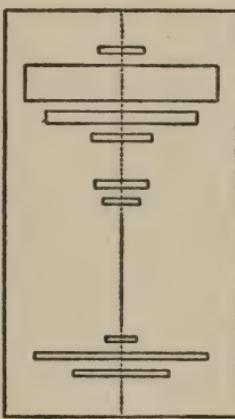
PLANNING THE PRINTING

Upper and lower case letters are easier read than words made of capital letters. Most difficult of all to read is a long line of script lettering. The eye sees a certain length of line—so many letters or words at a glance. These are “eye fixatives” or eye bites. The length of fixatives varies with the size of type. Thus, the reader may accept two inches of ordinary reading type in an eye bite, and read a 40 foot sign’s large “box car letters” in a single glance.

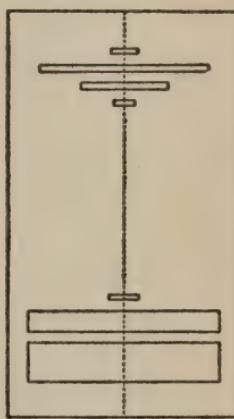
Also, from optics it is learned that the “optical center” is above the “physical center” of a page. This law cannot



OPTICAL CENTER



TOP HEAVY



BOTTOM HEAVY

be avoided if the printed message is to be well composed. “Physical center” and “optical center” are previously shown on Page 40.

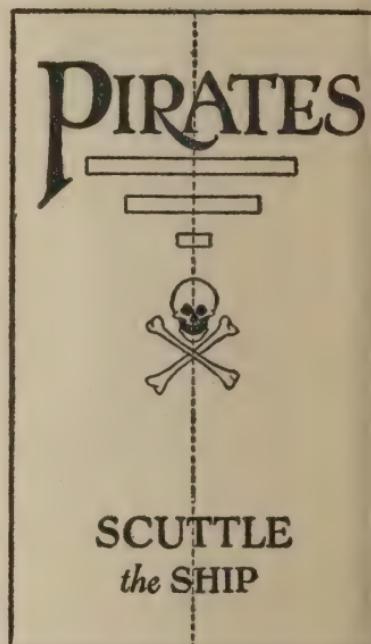
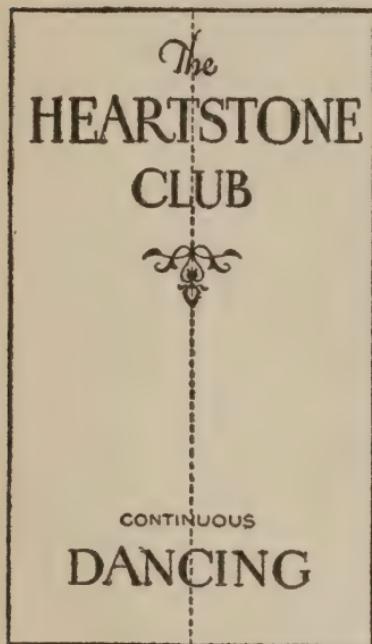
The weight of design, the heavily displayed portions, should come above the optical center to be most effective, though “bottom heavy” designs are also frequently strong.

A simple and reliable way to lay out a page is first to find the optical center (slightly raising the physical center) and then draw a light vertical line in hard pencil through the center of the page. Display lines of type, and lines devoted to less important but necessary details, may then

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be composed. A page may be "top heavy" when the bulk of text display weight is above the focal center, or "bottom heavy" when the larger mass is below the focal center.

It should be borne in mind that the spirit of a printed page should be news. Even the most astounding news needs to be displayed with headlines in newspapers, and



SHOWING ARRANGEMENT
of LETTERING

it follows that news features of affairs likewise need to be displayed.

In the presentation of news of occasions, expressed in invitations to the public, it is best to follow what has come to be known as the "psychological order of selling sequence," viz,

1. Attraction.
2. Arrested interest.

PLANNING THE PRINTING

3. Subject.
4. Subject defined.
5. Proof or supporting argument.
6. Action required of the reader.
7. Command to action.

A printed message designed to accomplish a purpose needs first to attract notice to itself. This can be done with a screaming headline, an interest-piquing or humorous line, or with an attractive picture or cartoon. Having caught the reader's attention, it needs to be held with a "teaser" or intriguing sentiment to hold fast and lead the reader into the subject.

The subject needs some amplification and description, and these statements should be supported with proof or testimony. It serves no good purpose if the reader be carried thus far, interested but not yet stirring, if he is not told plainly what to do and how to do it. In leaving the reader a command should be registered that he or she respond.

Announcements should be mailed in envelopes large enough to avoid too many folds of the printed message. The organization's name and address should be included in a corner card in the upper left hand corner and perhaps a pleasing little drawing typical of the affair.

It has been demonstrated that while the first two notices contain all the facts many persons seem to be ignorant of particulars and members of the committee are appealed to by telephone for information which has previously been given. This suggests the need for a final notice to include all pertinent information.

One week before the occasion this final reminder should be mailed. This may be an ordinary postal, containing the necessary and pertinent facts, or, it may be an amusing folder or card with cartoon, or some added details of the

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D But, Allah be praised, there's still time to escape having the above tragedy happen to you.

Society of Illustrators Annual Costume Party

The DESERT DANCE

at DELMONICO'S

Friday Evening, January 19th (from 9 o'clock)

Tickets \$5.50 each



Time is getting limited so better not risk mailing checks from now on but call for tickets at the Art Center, 65 East 56th Street (If yours is an emergency case—or for information Telephone Watkins 8223

SOCIETY of ILLUSTRATORS, Art Center, 65 East 56th St., New York

The final reminder may be an amusing folder bearing a cartoon

PLANNING THE PRINTING

party, designed to stimulate curiosity and revive a first interest.

Three or four pieces of mail matter may not be necessary in all cases—but in a large city where events crowd thick and fast, the cost is justified.

One organization which holds an annual ball attended by 500 to 600 persons has a mailing list of about 1,000 selected names. There are many on the list who never attend these affairs, but who are friendly and in some way allied with the interests of the society. It is good publicity to send these attractive notices to the right people. While they may not attend themselves they are pleased to be remembered and will talk to others. This is especially true of older persons who may not attend a dance, but who take a friendly interest in it because they have received an invitation.

All printed matter should be planned and under way as far in advance as possible. Printers do not like rush orders, and by taking time to put work through in the regular routine, advantage in price and quality is realized.

The advertising expenditure for printing should be in direct ratio with complete success. If this effort is intelligently directed there are more chances for success than for failure. As a rule the embarrassment of failure is only suffered by those timid committees who have not the courage to think in terms of complete success.

It is foolish to be afraid to spend money for good printing and for mailing announcements because of inexperience in advertising and the printing art. Money must be spent for announcements and the committee should get out the best things of which it is capable. The only failure is—failure to act!

CHAPTER V

PUBLICITY

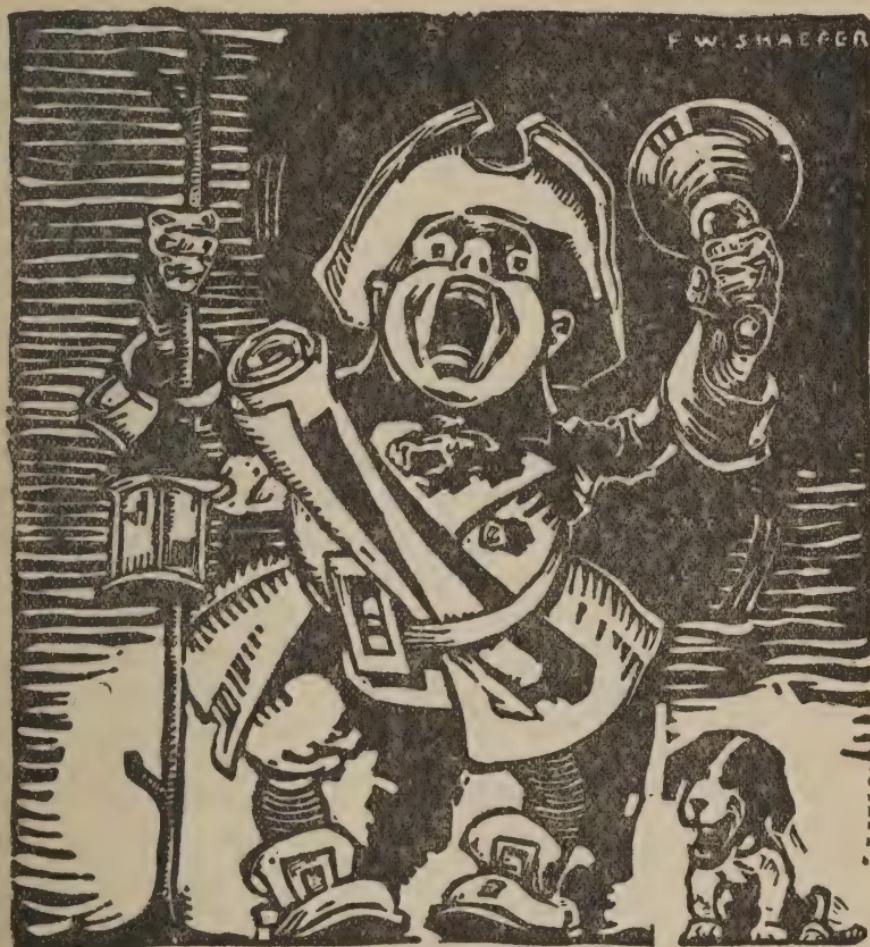
Publicity is a means of acquainting the world at large with the information that an organization or individual is in a flourishing state of health and activity. It is always desirable because advertised products are more respected than those which are not advertised, although the latter may be quite as meritorious. Publicity is necessary to the success of bazaars, lectures, exhibitions, concerts, amateur theatricals, dances and various social functions to which tickets are sold.

There are many methods of advertising an event; newspaper accounts, or "stories" as they are called, and newspaper advertisements, posters, bill boards, letters, window cards, sandwich men, the grape vine telegraph and signs on vehicles. Publicity is no simple matter and needs to be handled with common sense and tact. The chairman of publicity must be conscientious, alert, experienced and a person of judgment. It is just as important to know what not to print as it is to get hold of stories.

While little tales of spicy flavor are always popular, these are not always advantageous and must be quashed, since publicity of doubtful character is worse than none.

The first duty of the publicity committee, therefore, is to impress upon the organization the necessity of sending all reporters to the chairman, who alone is empowered to release news. Such a measure helps to prevent the appearance in the press of silly statements emanating from some member, unfamiliar with club personnel and tradition.

PUBLICITY



OYez! OYez!!

Cover design of folder announcing an auction held by the Stowaway Society of New York

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The press work may well be turned over to some member who has a newspaper connection or experience or who can play melodiously upon a typewriter.

When the first announcements or invitations are sent out, one of these accompanied by a story giving further interesting details about the affair should be sent to society, or city and Sunday editors of each newspaper, and if the affair is of a theatrical nature, of course to the dramatic editor.

Every affair has salient features of news value that may be played up to advantage in securing space. A variety of stories should be prepared in advance, each containing the important facts, yet worded differently and each including exclusive bits of news, if possible, for variety. Some features or news should be held in reserve from the first announcements so that subsequent articles may be made that will have a news value. At short intervals news items should be sent out. Many of these contributions may not be used by all papers, but if there are plenty of amusing, newsy items supplied to the press, the chances are that a satisfactory percentage will appear.

Short, snappy items full of news, with a generous sprinkling of names—important names preferred—are regarded with more favor in editorial circles than long, wordy articles. The latter are usually dropped into the waste basket. The seeker after publicity should play for frequent, short mentions, rather than for long notices. Newspaper space is valuable and crowded. The novice who imagines that editors are delighted to have lengthy, free contributions to “fill up space” would be astonished to know that many times as much good material is thrown away every day as goes into the paper.

Newspaper editing is a matter of selection from a great mass of dispatches and news items from all over the world and at home. Home news, if it be news, has an advantage

PUBLICITY

in appreciation by readers, but news is elusive and once printed is no longer news. The gist of a story should be included in the opening sentence or paragraph, and for a reason other than its attention arresting quality, which is one of the first principles of a newspaper story.

Perhaps the story has been set in type, when a big news sensation suddenly comes in, necessitating cutting matter of less importance, or eliminating entirely. A contribution that rambled lengthily, with scattered facts, might be thrown out, whereas, if the first paragraph or two were complete enough to stand alone, with the rest dropped off, the chances are it might be used. Moreover, there is always a demand for short items for "fillers."

The first article should confine itself to such facts as the character of the affair, the place where it is to be held, the date and the list of names of persons concerned; if a bazaar the names of the various committees, and if a theatrical performance names of those taking part.

Following announcements should build up interest and curiosity without giving away too much, that there may not be a sacrifice of novelty and surprise for the actual occasion. There are always plenty of suggestions for stories in any activity wherein many persons are concerned. The greatest possible care should be taken that all names are correctly spelled and that initials are accurately set down. This is a matter of the greatest importance because nothing so offends a person as to see his name in print misspelled or "W. T. Jones" set down when it should be "W. C. Jones." In a published list of committees or persons actively concerned in any way, care must be taken to include every name, not omitting anyone.

Photographs, especially of attractive women, are seized upon by newspapers, and published. Captions should be written plainly on paper attached to the photograph itself, but no writing should appear on the photograph print, or

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on the back of the print, since a hard lead pencil might damage the print for reproduction.

In large cities the news photographers are the publicity committee's best allies. These pictorial reporters of news events have entree to editorial sanctums and accredited standing. They know what constitutes a good news picture and when notified of a social event will often suggest attractive subjects or "stunts" which will be unusual enough for publication. Another feature of the desirability of calling in the news photographer—there is no expense attached to the service. The paper pays for the prints used.

The photographic news service takes pictures in advance of the event, such as prominent people working on the decorations for a bazaar, amateur actors in rehearsal, anything that is a novelty or concerned with the activity of well known individuals.

In large cities where there are several competing firms it is a mistake to allow more than two rivals to take pictures, for in making the rounds of the offices to sell prints, if there are too many in the field, all lose interest in pushing the photographs. It takes courage to withstand the importunities of disappointed firms if the event is important, but having given the privilege to not more than two, a decided stand must be taken. The photographer who has a more or less exclusive interest will make more effort to dispose of a large number and be on hand constantly for "new stuff."

In smaller cities where the newspapers rely upon their own staff photographers and do not depend upon outside photographic services, arrangements for photographs may be made with city editors or department editors. Or, pictures may be supplied directly to the papers. Editors of the photogravure sections are always keen to secure pictures. This process often takes several weeks, or at least many days, and occasionally the rotogravure sections are

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printed in other cities. Thus, pictures may be used, but too late to avail advantage for the promoters. It is well to anticipate such conditions and provide papers with interesting pictures just as far in advance as is possible.

The publicity chairman should be on hand whenever pictures are taken to see that the correct facts are given for captions to accompany prints and to prevent embarrassments, which might easily be avoided. The chairman should make the appointments with photographers, arrange for costumes, atmospheric backgrounds, and when prominent persons, who are to be photographed, fail to keep appointments, must capture others by telephone before photographers become discouraged and leave.

The women who are to pose must be warned, nay, restrained, from using too much make-up. Rouge being red, photographs black, making clown like spots or hollows on the youngest faces. Lip sticks make the mouth hard and unnatural in expression when photographed. Large groups are not popular for reproduction, as the printed result is apt to be indistinct and unsatisfactory. Two or three figures are more successfully posed, while a single picture of a pretty girl is quickly accepted and may be widely used.

In a recent theatrical production, undertaken by an organization which included many celebrities, there were dozens of photographs taken of famous men in amusing make-up and poses. When the clipping bureaus sent in the drift of clippings from all over the country, it was found that the most widely published photograph was that of a pretty girl holding a little white dog. The next "best seller" was—another pretty girl.

So, in a campaign for newspaper space, while it is important to have the prominent persons photographed in every ingenious pose and incongruous occupation that may be devised, yet it is wise to have some pretty girls included

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when the cameras click, for they are the royal road to the rotogravure sections.

It is not that the persons whose photographs are used again and again are better looking or of higher standing in their field than others in the same group who are rarely used. Personal publicity is made in much the same manner as a snow ball rolls up. The oftener one's photograph appears—the oftener it appears.

Almost every event should have two kinds of publicity—advance notices and mention which follows the opening. Advance publicity is designed to build interest in the enterprise, to work up enthusiasm and start the project with patronage. Publicity news, following upon the opening, is needed to make the affair successful, or if the entertainment continues for more than one performance, to sustain the interest and help the attendance on following performances. Moreover, those present enjoy reading about it afterwards.

Not only must the advance publicity be planned, and every effort made to secure a proper showing, that all may become interested, and so desire to participate or attend, but at the same time, the opening performance publicity must be organized, invitations to the press representatives issued, arrangements made with photographers, etc. The event will likely produce news, which needs to be collected and served to newspapers. If the advance publicity work is well done, and the enterprise is appreciated by large audiences, it may possibly proceed under its own news momentum, but the advance publicity cannot be left to chance, or it will die.

One type of advance publicity, always enjoyed and generally printed, is the "behind the scenes" or "preparing for the event" pictures, where the camera catches the subjects working for the cause. Society matrons and debs in overalls with large brushes and buckets of paint, well known men with sleeves rolled up, balanced on ladders, pipes in



Photo by Underwood and Underwood

Famous cartoonists rehearsing for the Society of Illustrators' 1923 show. From left to right are: Fontaine Fox, H. T. Webster, Charles Voight, Robert Brinkerhoff, Harry Hirshfield, Clare Briggs, and R. L. Goldberg. (See pages 52 and 221.)



Photo by Underwood and Underwood

Edward Penfield, Clarence Underwood, Dean Cornwell, Watson Barratt and Norman Price painting scenery for the Society of Illustrators' annual show.
(See page 52.)

PUBLICITY

mouths and hammers in hand, are all good photographic copy.

An example of a finely organized publicity campaign is the work done by Glenmore Davis for the recent revival of "The School for Scandal" by The Players. The cast was very distinguished. Big names followed in succession. In Mr. Davis's first story he mentioned about one half the cast, a really fine list of names. Then each day he announced 'another distinguished actor added to the cast, etc.' and then when the names had been used he let go the sensation, that Ethel Barrymore was to play Lady Teazle. Interest was thus pyramided. Stories of other revivals, of Daly's theatre days, of mooted points of Sheridan's story, followed in succession. Everywhere news of the revival, news of Sheridan, of the players followed, perhaps the best piece of theatrical press work in many years, and the play was enjoyed by crowds who, in a single week, paid almost \$32,000 to see it.

If the entertainment is to have wide appeal, as in the case of bazaars, theatricals, lectures, exhibitions, etc. valuable aids for publicity are the small daily and weekly newspapers published in the vicinity. The editors of these publications are usually glad to run interesting stories of events and pictures, if electrotypes are furnished. A note should be enclosed giving the name and address of the chairman of the publicity committee, that further information may be supplied on request, and an offer to send tickets if the editor is interested to attend.

One dependable person should be delegated to circulate window cards. These will often be placed in well located windows from which posters are usually excluded if the notices are brought to the store by a person of importance, arriving in a smart motor car.

Motor cars with banner announcements may be used to acquaint the public with charitable events, especially if the

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car be filled with society leaders, debutantes or popular actresses. Large decorated trucks make very spectacular advertisements, moving slowly through the street. Whether it is Broadway or Main street, they attract attention. A group of prominent artists, decorating a tent-like sign on a truck, went into Times Square in New York to add the finishing touches in the sight of the multitude. "But we'll be arrested for blocking traffic," protested one of the group. The publicity engineer of the stunt gazed at the speaker in astonishment. "Why, of course we will! That's the big idea, and I've got news photographers and movie camera men stationed to get the picture of the mob and the arrest. It will be a knock-out."

In many cities and towns local moving picture houses may be appealed to for publicity. Lantern slides can be quickly made to announce events, and if they are not too much in competition with the picture theatre, or if the request comes from regular patrons, the slides will be shown without cost. These slides may be given more interest by including comic drawings, and a series of them can be employed.

For very large undertakings the bill boards should be added as an auxiliary. So called "stands" are made up of many printed sheets, the 24 sheet being most available. Three sheets and one sheets are also very good pieces. These should be purchased from regular theatrical or show printers, as the field is a specialty in printing. Arrangements for posting distribution may be made with local bill posters. Type displays are not expensive, but specially prepared pictures increase the cost and may not be used unless the affairs involved are important and justify the expenditure.

When street cars carry front dash signs, as they do in many cities, the privilege of using these may be obtained from railroad managers, especially if the event is one that

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will attract street car patronage and help the business of the lines.

If an event is of major importance, and large receipts are at stake, the publicity of news columns should be supplemented with paid advertisements in newspapers. In fact, any entertainment, appealing to the general public, for which admission is charged, and a profit hoped to be realized, should patronize the newspapers to the limit afforded. Newspapers cannot exist without support and may not be "worked" for favors when no disposition is shown to reciprocate to the modest limit allowed. This is too often overlooked, and while it may not hurt a particular enterprise, the free horse may not again be ridden by the same organization or group.

CHAPTER VI

THE TICKET PROBLEM

Tickets are of value in that they make it possible to check up on attendance and cash receipts, at the same time providing patrons with a means of finding and holding seats for which they have paid.

The need for some such tally must have been recognized in very early times, because, according to legendary history, there was a period before printing presses, when carved tickets of bone or ivory were employed. Indeed, certain auditors are said to have presented shells. Passes were represented by small carved skulls from which the term "dead head" is supposed to have originated.

Practically no public function is arranged today without provision for tickets. Of course, the sale of tickets for established enterprises is an efficiently organized proposition, reduced to a simple matter of exchanging money for paste boards. In the case of entertainments given by clubs, certain problems are encountered which make it necessary to take precautions to avoid discrepancies between tickets and cash when the final count is taken.

While everyone has bought many tickets and it might be assumed that no object is more familiar, yet in composing the brief text some important fact is often omitted, only to be discovered when the job is received from the printer. The message on a card of admission consists of the name or nature of the function, name of the organization, the place, the date, the hour, the price and "Admit One." If the price of the ticket includes supper in connection with

THE TICKET PROBLEM

dancing or other entertainment, a perforated supper coupon or stub must be attached. Also, for reasons mentioned farther on, each ticket should be serially numbered, both on the ticket proper and the supper check.

If the tickets are for a theatrical entertainment, concert or lecture, with a scale of prices for seats, it is a convenience to have those of each price printed in a distinguishing color, as blue, red, green, and yellow. This facilitates directing people to their places and simplifies counting up afterward. In connection with this point, the suggestion is offered that if the chairs in the auditorium or hall are unnumbered, neat number pasters may be bought at the stationer's and stuck on the chair backs.

Or, if numbered stickers are not available, they may be made from numbers taken from calendar pads.

Tickets for dinners may be immediately mailed to purchasers if there is no reserved seating, or if the gathering is a small one where guests may find their seat locations from place cards.

In large organized dinners applications for tickets, accompanied by checks or cash, should be consecutively numbered in the order of their receipt. A few days before the dinner is to be held, (allowing sufficient time for mailed tickets to be received) the dinner committee should meet and organize the seating, giving consideration to order of receipt of application, number of persons in a party, size of tables available, and special consideration due officers, directors, past officers, invited guests, and the harmonious make up of table groups.

It is not always necessary to send a ticket of admission, also bearing a table number, to the purchaser. A plan of seating is not usually completed until the guests begin to arrive. The guests may be handed a printed list with their names alphabetically arranged, with the number of their table set opposite the name. The tables will have a

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large directory number, making them easy to locate on entering the room. These directory numbers may be cleared when the guests have been seated.

For large dinners where the guests at a table may not be known to each other, a secondary list of guests, by tables, will serve to make easy introductions of members and guests seated at a table.

For all non-professional affairs it is necessary to secure a large advance sale, otherwise a heavy loss may be met. The fact that the number of tickets is limited should be used to induce members to secure early accommodations. Yet this very feature of exclusiveness is a source of apprehension as to whether the limited list will support the affair to the extent essential to success. In this contingency tickets should not be consigned recklessly among various members to sell. Not only does this procedure make it impossible to keep account of actual sales, but the result is too often a large number turned back unsold at the last moment.

A small number of tickets should be apportioned among the canvassers and workers, who should be urged to sell them. A check of sales made should be taken every day or two, and more tickets apportioned to those who have been successful, and others urged to produce ticket sales. In this way tickets can be brought to the buyers, and often sales are made, when otherwise these buyers might not be purchasers. When the ticket is ready at hand there may be no real excuse for not buying it, and so organized ticket distribution is very important. At the same time tickets should be checked, and money received by the committee, periodically, that the committee may know just how its ticket sale is progressing. Large blocks of tickets should not be given out. It is better to make several easy settlements than to get into jams over larger financial ticket complications.

THE TICKET PROBLEM

The ticket sale should be in charge of one person, who becomes responsible for all tickets and receipts. Keeping the ticket account straight is perhaps the most important and difficult task connected with the management of entertainments.

A method which has been tried and found to be practical is to have every ticket numbered. A record is then kept in a bound account book, the number of each ticket sold, the name of the purchaser, and the form of payment, whether check or cash. If the tickets have not been paid for, the numbers and names are entered just the same, the payment column to be filled in when money is received. This is better than keeping memorandum slips which are easily lost.

In selling tickets to club members it is not always possible to insist upon strictly cash transactions. Emergencies arise when the uncompromising attitude of professional ticket salesmen cannot be employed.

Members telephone requesting to have tickets sent, stating that a check has been or will be forwarded. Time is limited and to insure delivery the tickets are mailed. Other members happen along without their check books, and for convenience take their tickets with the promise to send payment promptly. A record must be kept of all these informal transactions, for the best intentioned persons are often the most negligent, but the guardian of the tickets must protect the interest of the association he represents, and must protect, too, himself.

If any question arises thereafter, as to whether anyone to whom tickets were consigned did or did not use them—the answer is given, if the tickets bearing those numbers were or were not turned in at the door. Numbered tickets are easily traced and accounted for in all sorts of ticket complications.

With the supper check system it is impossible to have a great disparity between the number of tickets sold and the

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number of persons charged for by the management. Without this means of accounting, a wide difference has been known to occur in favor of the caterer. Not that the hotel management has deliberately padded the number, but careless counts might have been taken. With people moving about and in the excitement of service it would be impossible to count accurately. Also, without the check system, it is often customary to count the number of suppers served by the number of plates prepared in the kitchen. Frequently guests have more than one portion, and this would cost the promoters of the dance double charge, whereas the management may not intend to charge for extra portions.

Differences in count, too, might come from dishes prepared and counted in the kitchen, and not eaten. The supper check avoids controversy, and it makes the hotel or catering management equally alert to do its part to keep the account accurate. Checks should be collected at the entrance to the supper room.

A strict ruling should be made that no unpaid for tickets will be reserved at the door, otherwise many cancellations may result and the chance for disposing of these tickets is perhaps lost. There are persons with a mania for reserving seats for all sorts of entertainments, on the chance that they might require them—persons who rarely attend the functions for which they have troubled to engage tickets. The theatre box offices have a black list of such patrons, as do the big steamship lines.

If tickets are to be sold at the door—and in spite of the most determined resolutions against this, they usually are—there should be two persons on duty; one to take tickets and one to sell. Even at small affairs it is difficult for one man to cope with the situation without making mistakes. Everybody seems to come at once. Some crowd through forgetting to give up their tickets, others forget to wait for supper checks to be torn off and still others may slip

THE TICKET PROBLEM

through without the formality of paying at all, while the ticket taker is busy making change.

Ticket selling at the door should be entrusted to some level-headed member of the club, though the ticket taker may be an employee. The person who sells these tickets to last-moment arrivals must be one who knows whether or not applicants are eligible for admission, if the occasion is limited to club members and an invited list. There are always, in every group, several who, strange as it may seem, enjoy this sort of a job and who are happier in this occupation than they would be inside dancing. These are usually non-dancing husbands, dragged to social gatherings by dancing wives. Theirs is the compensation of greeting all arrivals and enjoying a busy prominence. The committee should consider these members in making plans—for they not only make good workers but are grateful for something to do. The more socially inclined men are not so dependable, entrusted with the task of keeping the ticket business straight.

It is a wise precaution to have the book with the names of ticket buyers at hand for ready reference. There are the people who have "left their tickets at home on the bureau" out in the suburbs. Perhaps these arrivals are not known to the ticket man and a glance at the book verifies their claim for admittance, and as other tickets are substituted a note is made of the new numbers given out. Guests, thus accommodated, should be requested to send in their tickets that they may be accounted for in the final checking up.

Whether tickets should be collected before or after the visit to the coat room should be considered. This depends, of course, on the location of the entrances, coat rooms and ball rooms. Tickets are often buried deep in pockets and bags, the crowds press out of the stairways and elevators anxious to get out of the jam and to dispose of cumbersome wraps. Therefore, if feasible, tickets should be collected

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at the entrance of the ball rooms, other exits being cut off. Anyone desiring to leave temporarily should be given a pass out check, to be reclaimed when re-entering.

Complimentary tickets should be doled out with discretion by the chairman, who alone should be authorized to issue them. A strict accounting must be kept of these. Tickets are sent to city editors of various newspapers, artists who are contributing to the program, guests of honor, if any, and such persons not members of the organization giving the affair who have contributed special services, and who receive no other compensation. Musicians, electricians, private detectives, photographers, etc. are served with refreshments at the expense of the organization, but it is not customary to provide them with tickets, the house management taking care of them, upon specific order, and adding the cost to the bill.

CHAPTER VII

DECORATIONS

Smilax by the mile and paper roses; Japanese paper lanterns and potted palms to conceal the orchestra—ah! those were the good, old, simple days when the newspapers next morning would rhapsodize that “The scene was transformed into a veritable Fairyland!” Whatever has become of that glossy-leaved little vine that once ran around the moulding of every ceiling that looked down upon social festivities of any pretensions? And the palms that concealed the orchestra that was to be heard and not seen? Imagine paying a King of Jazz to bring his musical acrobats and comedians and then hiding them away!

Having decided to hold the dance in the most gorgeous ballroom the city boasts—the committee looks it over to see what can be “done” with it. “Awful,” is the verdict. “Just look at those chandeliers! They will, of course, be concealed when we stretch something over that dreadful gold ceiling. Of course the place will look entirely different when we cover up those panelled walls and mirrors.” The modern party must have decorations of original and distinctive character, just as a dramatic performance must have appropriate scenery.

In planning a decorative scheme the resources and ingenuity of the members must be considered. These may be relied upon to a surprising degree, for enthusiastic amateurs often achieve results more in the spirit of the occasion than a professional decorator bound to traditions. The professional should be called in, however,

if the plans call for elaborate frame work, which must be firmly anchored to walls or flooring, for he will be able to do this work without injury to the premises. Moreover, fabrics may be rented, if a quantity is required, much cheaper than they can be bought. For certain enterprises it is advisable to turn the entire work over to experts, who make an estimate of the job in advance and undertake the responsibility.

For occasions such as costume parties, bazaars, etc. the committee should work out its own original ideas, and carry them out with volunteer helpers among the membership.

The busy architect, deep in the preparation of plans and specifications for a school house or hospital, may never have been endowed with the light and airy, but perhaps among his staff of detail draughtsmen is a young man keen to give expression to a grand idea. One of the greatest pieces of decoration ever known was given to a serious minded architect who had never previously been concerned with building designs except those executed in brick, stone and wood. He produced the most beautiful and colorful exposition hung with silks. It was a golden opportunity, for it is not always given to a designer to play with costly fabrics.

Halls, armories, church parlors, hotel ball rooms, and other places where affairs are usually held, are often too well known in their design and color scheme to offer a thrill, and it is therefore valuable to create a new scenic atmosphere. This is not only to be desired for providing an element of surprise for those who attend, but the fame of the decorations spreads quickly, and becomes immediately one of the compelling attractions. It is generally safe to assume that an interesting plan, well conceived and carefully executed, will attract more dollars than the investment.

Such decorations, too, strike a key and establish a note

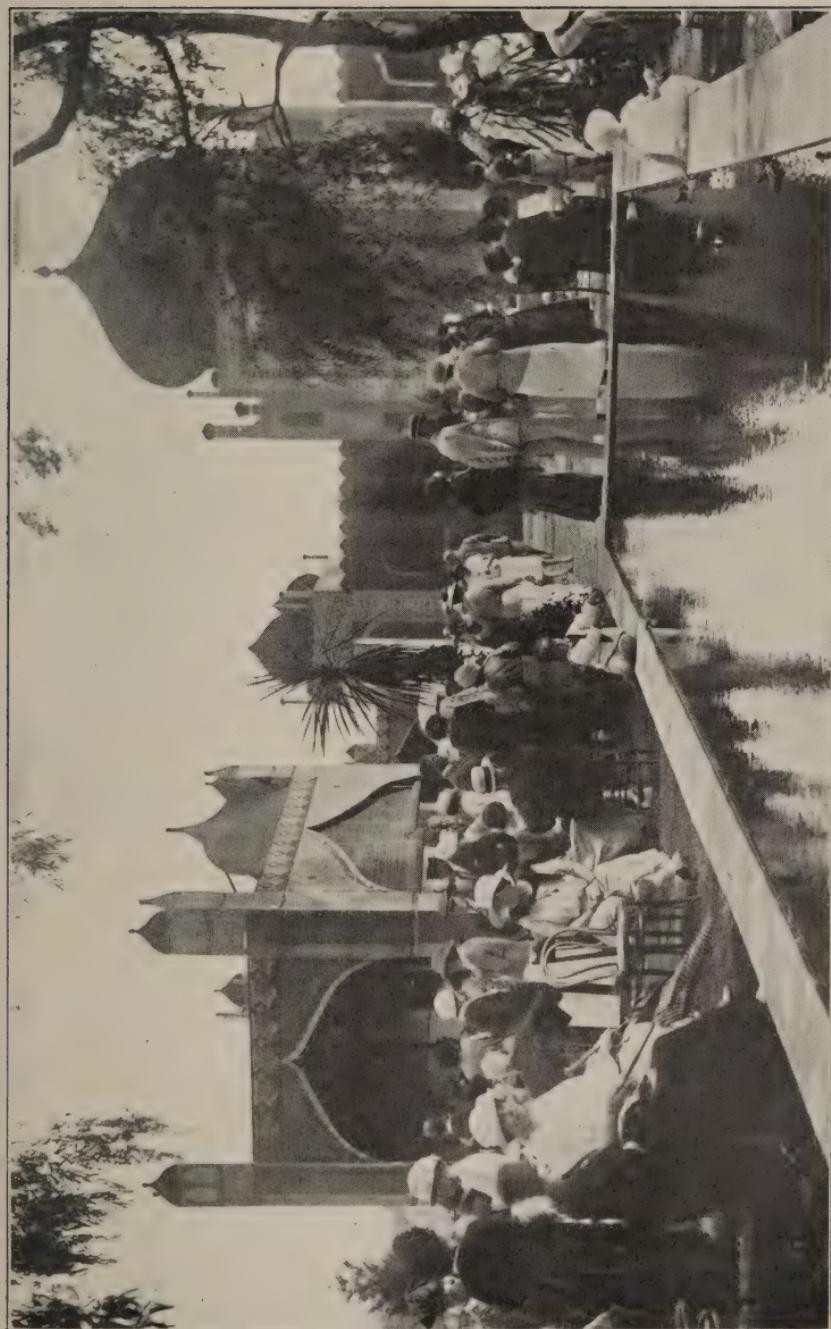
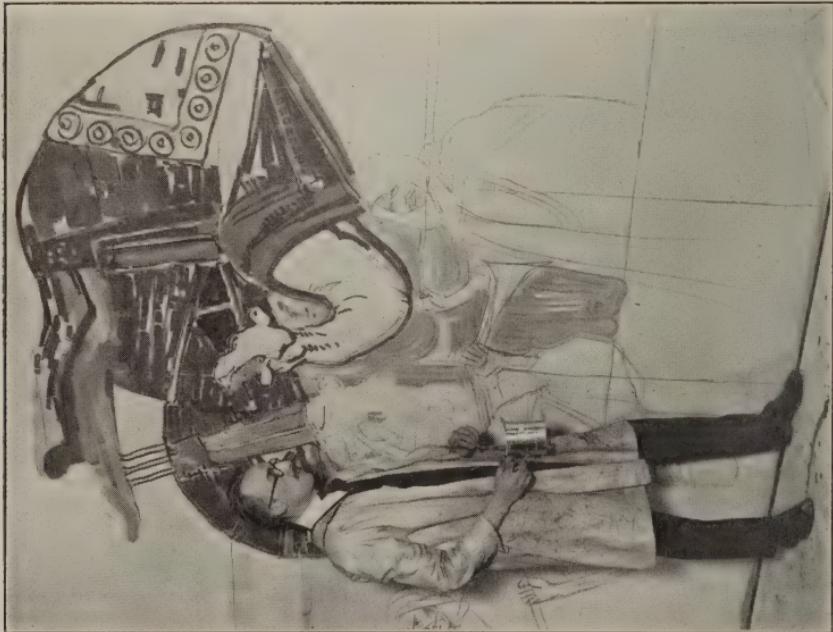


Photo by Underwood and Underwood

The Southampton Street Fair's "Royal Gardens of Delhi," 1923, achieved a triumph in outdoor decoration with painted canvas.



Photos by Paul Thompson

At one end of the room the walls and roof tops of Tunis were painted by Ben L. Kidder and Mathew Beecher, and at the other end a gorgeous camel caravan by Dean Cornwell. (See page 96.)

DECORATIONS

for the whole undertaking, and often when the question of setting has been determined upon, the whole plan begins to unfold itself, while suggestions follow fast, and what has seemed to be a gigantic task shapes up in logical sequence. The result is often surprising, not for what has been accomplished, but for the ease with which a large scheme is realized.

The committee, always conscious of the expense element, should be very careful to specify exactly how much money is available for decorations. No matter how little money is at hand, the appropriation can be spent with taste and appreciation. In fact, little money requires, perhaps, more skillful planning, while a prodigal expenditure may offer just as many temptations to violate good taste. Money limitations are common for architects and builders, and in setting a limit on decoration expenditures, the committee may make a problem difficult, but limits of money to be spent do not make a problem impossible.

Then, when a plan has been adopted the committee should concern itself in the execution, either directly, or in close association with those who are putting the plan through, so that there can be no risk of the expenditures exceeding the amount of money to be appropriated for decoration.

A committee, having direct charge, can never meet a more embarrassing moment than to find that, while the attendance has been very large and the receipts important, no profit has been realized from the efforts because expenditures have exceeded bounds, and more money has been spent than was justified. It is easily possible to spend too much money.

No better plan for the consideration of expenditures can be suggested than the rule of purchasing set down by a keen business man who imposed his tests against every prospective purchase. These tests were; *a*, is this a worthy project? *b*, is it worth the price asked? *c*, can it be obtained

elsewhere at a less price? *d*, can the effect be approximated at less cost, with no serious hurt or loss of effectiveness? *e*, can the proposed purchase be afforded? *f*, is the money available, or will funds certainly be forthcoming to pay the cost, when due?

If these ordinary precautions of good purchasing judgment be applied to every proposed project the unworthy will fall aside, leaving the resources available to the worthy and sound projects.

Side Wall Decorations

A framework built of light battens, upon which a heavy jute paper may be tacked, furnishes a background upon which may be painted scenes of any desired locale, figures or decorative motifs. Windows with heavy draperies, mirrors and panelled walls are blocked out to a height of 10 or 12 feet.

The strips of wood batten are brought in already cut to proper lengths, and the framework is put together while placed flat on the floor, each side to be raised when completed and fastened into place by wire, fastened to window frames at the top. At the bottom, the frame work is spaced, and held from the wall by smaller wooden strips, laid on the floor, to which the lengthwise bottom frame batten is nailed. These small pieces are cut to the exact length that the framework is to stand away from the base-board of the wall. This space should be sufficient for the framework to escape contact with possible side lights—or a narrow passageway behind may be left for opening and closing windows.

Upright battens are spaced at intervals of 50 to 72 inches, the paper coming in these widths. The widest paper is preferred but is not always in stock and unless ordered far enough in advance it may be necessary to take what is

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available. In tacking the paper to the vertical battens, allow a quarter of an inch overlap. Tack down with smallest tacks, using enough tacks to keep the edges from bulging. The cost for paper to cover four sides of a fairly large ballroom is from \$12 to \$15. Jute paper is sold by the pound in various size rolls.

The paint to be used on this surface is what is called "dry" color, bought by the pound at any paint store, and mixed with glue size and water. It should be thin enough to apply easily and not too thin to be "watery." Certain colors such as yellow, blue, red, vermillion, dark green, black and white require no mixing with other color, while orange is made from vermillion and yellow; warm green from yellow and new blue; purple from carmine red and ultra marine blue. The addition of white to any strong color makes lighter tones. Cerulean blue makes a vivid Italian sky. It should be borne in mind that these colors dry out several shades lighter than when applied.

It is better to experiment with a small quantity if unfamiliar with mixing colors. Yellow ochre makes good "sand" and gives a warm tone to green.

There should be several ten-quart pails, one for holding clear water, another for washing brushes, still others if large quantities of particular colors are required, as in the case of a blue sky line that may extend around the entire framework, or green grass, or neutral foreground. From these larger buckets smaller quantities may be poured into small cans for the workers. This smaller quantity is desirable for more reasons than one—besides being convenient to hold, careless helpers may tip over the paint and the calamity is lessened by the amount of paint being limited. Quart pails may be bought for ten cents each, but even better at the same price are one quart tin cups with a handle. Several dozen of these should be purchased if there are to be many helpers.

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The tins may be easily washed out with water and this must be done before changing from one color to another. Otherwise the color gets muddy or is changed entirely. The same is true of brushes. Experienced painters will doubtless smile at such obvious suggestions, but persons not accustomed to using paints get into messes on these very points. In the rush of working novices may not stop to think, or they may not even know that dabbing a black brush into a can of white is taboo. Large, medium and small brushes should be supplied.

Even crude and hurried attempts are surprisingly effective and amusing, when the panorama of scenes or design is completed. While the outline should be sketched in by a person or persons with some facility in drawing, the large surfaces may be filled in by the most inexperienced helpers. If there is no artistic talent available within the organization to make the "layout," then a scene painter may be employed to advantage. Even in smaller towns a scenic artist may be found connected with the local theatre, and his services engaged for a reasonable price. In the extremity of need a local sign painter may compose a splendid layout of a suggested idea.

The mural effect just described might be more practical to use in a room other than the main ball room, if the occasion happened to be a costume dance. A smaller room nearby, where small tables are placed for serving cool drinks, is made interesting by this sort of decoration, and a more leisurely opportunity given for appreciation of the murals by the chatting groups, resting between dances.

If the framework around an entire room seems too elaborate an undertaking for a small affair, the same scheme may be worked out with a series of screens, made of battens and covered with paper and decorated. The advantage of these is that they may be constructed in advance of the event, folded and set up at the last moment.

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The ball room may indeed be left quite unadorned, if the lighting is properly tricked, for modern lighting has become an important feature of decoration. Nothing spoils the spontaneity of a party like garish lights, which cause everybody to feel self conscious. There is no charm of illusion. With lights shrouded in amber, rose, magenta, or blue the scene becomes at once friendly, flattering, mysterious.

Squares of silk or chiffon thrown over groups of side bracket lights, chandeliers shaded with colored thin fabrics, or electric bulbs covered with colored shades, or the bulbs themselves dipped in color dye, all produce soft lighting. An electrician will bring his own spot light and operate it for a cost of, say \$15 for an evening, and spotlights, throwing various colors, make a pretty sight.

Much may be done with lanterns. There is always charm and romance about these swinging affairs. Even the cheap little Japanese variety, which used to help make the "Veritable Fairyland" were delightful—until they caught fire and went up in a puff of smoke. Electric bulbs have made the lanterns safe to use indoors, and they may be strung around if an expert electrician is called in to do the stringing.

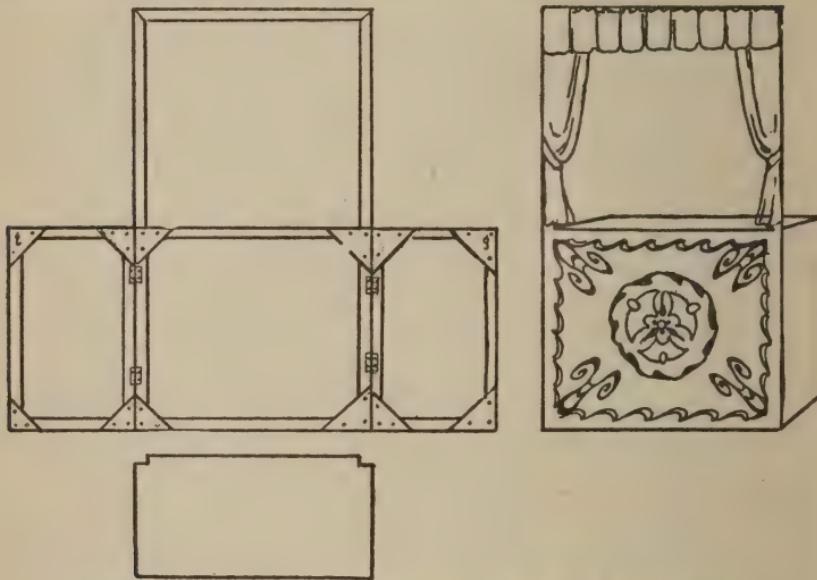
Chinese lanterns, large, decorated, opalescent bubbles, round, square, or six-sided, have supplanted the Japanese accordions with the candle holder. Very beautiful and exotic lanterns may be made of plain or figured silks or the new batik paper. Frames may be made of tiny strips of wood, or wire. Lanterns of futuristic design fit in Russian or Oriental scenes. For Italian or Spanish affairs lanterns made of parchment, with the edges bound with black or gold passepartout paper, give the effect of wrought iron or brass, and the parchment may be Manila paper, coated with shellac.

These lanterns should be simple in design—preferably square. They are stunning when a fine scroll design,

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cut out of black paper is pasted on the parchment. For a rustic occasion "barn" lanterns may be glorified if frames and handles are painted in bright colors.

Booths may be made either of cloth draped over a frame of thin strips of wood, fastened to a strong table or counter, or a "front" may be cut out of compo board and nailed to rough framing, a pine table or large packing cases. The compo board may be painted or decorated. Squares or



Booths may be of cloth draped over light frame work

oblongs of striped awning may be stretched flat above a table which is draped or painted attractively. If used indoors cords may fasten the awning to adjacent walls, or tall painted poles on standards. Out of doors the cords may be stretched to trees or poles set in the ground.

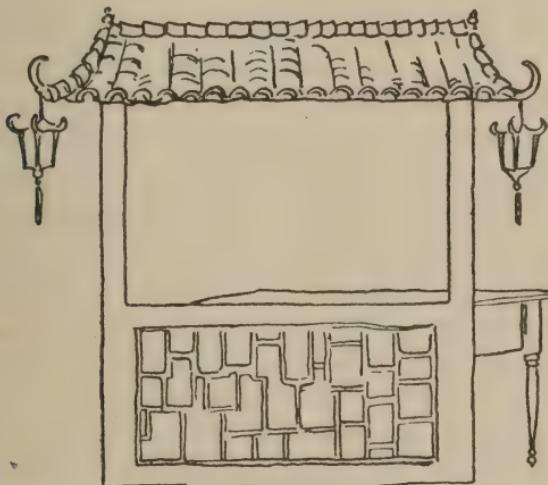
These are typical Arab street "tents," and are often of burlap or anything used to keep off the broiling sun.

Cheesecloth was long unrivalled as the good old stand-by for festooning purposes. The price was about five cents

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a yard, but now it has gone up to about twenty cents a yard, for this material. Thin coarse white cheesecloth may still be bought at that price and dyed if anyone will take the slight trouble to do so. Voiles, silkaline and sateens are superior to cheesecloth for many purposes and not much more expensive.

But it is not the quantity of material used—or the attempt to cover all the wall space that constitutes a well



Booth fronts may be cut out of compo board
and nailed to a table

decorated room. In the prodigal amount of bunting formerly used, the mind was more occupied in trying to figure out how many yards it must have taken—than the eye was pleased by the effect achieved.

To alleviate the height or bleakness of an armory or convention hall, a false ceiling or canopy is the first ambition of the committee on decorations. Unfortunately this is the most expensive project in the decorating field. One of silk made especially to fit may easily run into \$10,000 cost. Labor for making is no small part of this expense

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and raising the ceiling in place is another feature that involves solving peculiar structural problems. Sometimes a local decorator will have in stock a canopy fitting the particular building, in which case rental charges and hanging might not be beyond reach.

But a compromise between this extreme case and nothing at all is the use of streamers running from the center to the encircling walls. But this is a task for the expert, if the ceiling is high. A large square of fabric, low hung and fastened by cords or wires to the four corners of the walls, is enough to cut off and soften glaring center lights and break the monotony.

A glorious new decorative material has come into vogue recently and has been seized upon by the most advanced of theatrical art directors because of the marvellous effects that may be obtained by its use. The stuff is glorified oilcloth, obtainable in any color as well as in gold, silver and metal effects. One of the silver designs has the sparkling quality of sunlight on rippling water—indescribably lovely for a back drop or curtains. These oilcloths (so-called, though far removed from the variety associated with kitchen use) are flexible and soft, falling into the most graceful folds when used for drapery. Even costumes are made of this material, as may be noted in the porcelain number from *Artists and Models* shown herewith.

A stunning stage effect had silhouettes of trees cut out of compo board and covered with the shiny black oilcloth, which looks like patent leather. The possibilities for using these art oilcloths are unlimited for drapes, cut out designs, etc. What more perfect illusion could be used for an Iceland scene than shimmering white oilcloth stretched over an uneven surface with lavender lights playing over it and a herd of stuffed seals made of black or brown oilcloth placed on the snow white drifts. Or, for a warmer atmosphere, vermillion oilcloth forming the background and

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the lights covered with vermillion, orange and yellow chiffon cut in tattery flames.

Seagreen is another color in which oilcloth is particularly effective. Black and white is a combination that can be more startling than all the colors of the rainbow.

Use of the American Flag in Decoration

Standards of use for the American flag have been defined in a little book issued on request by the War Department at Washington. It is no longer considered appropriate to hang the flag in festoons, or to gather the corners in bunches as decorators have done since Betsy Ross first designed the flag. Instead it is to hang free whenever shown, and is never to be used except in patriotic celebrations. A society has been formed to protect the flag from advertising and inappropriate use, and it is gathering new members constantly. To avoid complication and controversy the War Department's little booklet should be obtained when flag decorations are considered.

A rough stone, stucco or plaster effect for walls or house fronts may be accomplished by putting a coating of glue or shellac on compo board and before it dries, sprinkling the surface thickly with coarse sawdust. When this has hardened the whole surface may be painted gray, tan, or any shade called for by the plans. For Italian walls or houses soft pink, pale blue or light yellow are realistic and pleasing.

Many persons who protest that they "couldn't draw a cat if they were to be hung for it," may have the skill of wizards with a pair of shears. Cloth, oilcloth or paper cut-outs appliqued on backgrounds are stunningly used in decoration. The vivid colors in flat masses may be broadly impressionistic. The simple "poster" idea is always good.

Even so primitive an attempt as oblongs, squares, ovals

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and circles of colors, placed in the right spots on neutral walls, bring results out of all proportion to the effort. Good design, arrangement and pleasing color combinations cannot fail to be impressive.

When ornamental plants are used, boxwood or evergreens are preferable to spiky leaved palms, unless the setting calls for palms. When an out-door effect and solid masses of green are desired, boxwood or privet hedge or evergreens are most satisfactory. Artificial hedges may be rented or if woods are in reach small evergreen trees and heaps of branches may be made into hedges, placed in low boxes, painted or covered with green sateen.

"I've got a stunning idea—but of course we couldn't do it!" sighs a member of a committee, planning an affair. "The Beach at Deauville." This picture has been haunting since a visit to the French resort a year previous.

Yet, the Beach at Deauville might as well be attempted as anything else, since in decoration a certain license may be taken; an effect may be broad and merely suggestive. Nothing should be passed up that offers an opportunity for a striking scheme in favor of something that is commonplace and easy. Sand and sky being two assets of this or any other beach, of course, cannot be brought in substance into a ball room, but the colors of both sand and sky may be approximated by a four-foot wide band of sand colored cloth or painted paper, above which the brilliant blue of the sky extends upward about eight feet. Against the blue, white sails, painted or cut from white cloth and appliqued, cut the horizon line. Large beach parasols of apricot and white striped awning cloth, against this background, give a touch of reality, especially if close to the "sand," are placed several of the familiar little bath houses, which may be made of wood frames covered with striped awning cloth.

Even Venice may be boldly attempted. Upwards from

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the floor, a water line about three feet high should be drawn and the three foot space colored to simulate water. Above the water representing a canal, a row of pastel tinted palazzos is painted, with sky above. There are innumerable color prints of Venice, from which these scenes may be modelled. Around the walls at rather close intervals are placed gondola mooring spiles, with decorative turned tops and painted in gay colors.

To break the monotony of rows of house fronts there can be introduced an open space of sky and water, and boats with bright colored sails in the distance. One side of the room might be a cafe with a wide awning of red orange Venetian sail cloth.

In consideration of any plan a list should be made of everything that the subject suggests. The practical and most obvious items may then be selected to create atmosphere. In a search for the unusual, art magazines may furnish a hint. Russian and French publications have many color plates of great beauty. These may be found in bookshops. Theatrical magazines, reproducing modern stage settings, will suggest other possibilities. There are several gorgeously illustrated pirate books which furnish plenty of Captain Kiddish environment.

Museums are a Mecca for professional decorators in search of beautiful designs. Jewelers are inspired by the art of early Egyptian craftsmen. Architects, dressmakers, and other creators of designs find abundant material adaptable to modern use, which suggests that the seeker for entertainment ideas will be rewarded by search of the same sources. In fact, there are suggestions at every hand, and it becomes a matter of elimination, and of deciding which of a thousand beautiful or novel designs is most desirable. Usually it is not necessary to go to elaborate pains to find an idea. One somehow always appears, full fledged in in the hour of need, from a clear sky. Details often need

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to be looked up, and are usually to be found in museums and libraries.

Even if the decorations are to consist simply of greens and flowers, there should be a design worked out in advance. Otherwise fast workers will have one spot finished, and most of the supplies used up, before slower ones get under way and the material remaining for the rest of the room only permits of a thin appearance. With everyone following his own ideas there is bound to be a hit or miss effect in any event.

A sketch, no matter how crudely drawn, indicating just where everything is to be placed, should be provided and some person appointed to supervise carrying it out.

When the entertainment is to be held in a hotel or other place where the calendar is usually crowded with events, the use of the ball room or assembly hall may not be available until the morning of the day of the event. This demands speed in getting the decorations completed. Many volunteers should be enlisted, more even than are required, because it may be assumed that some will not appear anyway. Everything to be used in the work should be collected and delivered on the premises the day before, that the best part of the morning may not be wasted in wild scurrying around after hammers, tacks, brushes and other innumerable small articles without which not a wheel can be turned. In the meantime would-be-workers stand around idle and drift away to "come back later when the paint gets here."

Perhaps they do not show up again until after luncheon. They are not to be blamed, because they may have given up valuable time to be on hand early. Nothing is more aggravating than to keep an appointment only to find that coming later would have served just as well. When belated proceedings do get under way everybody is cross and work has to be rushed, plans simplified, many features perhaps

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eliminated, and when the task is finished everyone is too worried and too tired to have enthusiasm for the evening. This may all be avoided by having things start with snap, with everything needed at hand and with enough persons engaged to come so that the tax upon any one individual worker is not too great.

It is advisable to employ one "handy" man, experienced in ladder climbing and other useful arts. He will have practical experience of how many things may be accomplished which suddenly appear to be impossible to the volunteers. There may be an employee of the place who might welcome an opportunity to make a few extra dollars, and the management is usually obliging in loaning his services.

Fire regulations are important to take up with the management of the premises. Just how strict rulings may be depends upon the size of the town or city, and upon particular buildings. The subject should be investigated when plans are being made. Decorations may be fire-proofed by a preparation sold for the purpose, and in many places there are firms which do this for a nominal charge. This item should never be left till the last moment.

Outdoor decorations for bazaars, etc. which extend over a period of several days, should be planned, with the possibilities of rain and bad weather in mind. Instead of compo board and paper, and the use of water color paints, canvas and oil paints should be substituted. Frame work must be of stronger wood than the thin battens permitted for interior effects, as these might be blown away by strong winds. Many gay fabrics which a shower would cause to "run," or a brilliant sun quickly fade, may be replaced with awning cloths, fancy oilcloths or painted burlaps.

Iron tables and chairs are to be preferred to wooden ones if possible, as the latter dry out slowly following rains. Grass and trees, of course, make a natural decoration in

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themselves and with lanterns used in quantities no other decorations are necessary for an evening lawn fête.

In making artificial flowers for decorating purposes the



Futuristic flowers of brilliant oil cloth or other gay colored material

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object is effect, not verity. The time and effort consumed in putting over a flower that is perfect at close range is largely wasted when the festoons are in place. Futuristic flowers, huge in size and exaggerated in color, are not designed to blush unseen and certainly minimize the labor of the Burbanks who create blossoms out of cloth, cardboard, wire, crepe paper, the paste pot and shears.

Made flat and fastened to a green cloth background, vines may be worked in and allowed to trail down at uneven lengths around the wall. Large cardboard discs are covered with cloth, art oilcloth or painted in brilliant colors, and in the center a round spot of black or contrasting



The assembling of a futuristic flower

color. Dozens of these "flowers" may be made in an incredibly short time, ranging in size from a dinner plate to a sunshade. Several sizes are most effective. These flowers may be cut in various shapes if desired and time permits; square petals, rounded petals and combinations.

Lilies may be made of white crepe paper, white oilcloth or cambric. A length of the material is folded and slashed for the petals, the uncut edge puckered and secured with wire or thread and covered with green. These may be mounted on a long green stem with leaves. Cotton crepe or cambric makes splendid poppies.

Morning glory vines are easily made. For the vine flexible wire is covered with green crepe paper. The flowers are made of tubes of paper, with the grain running the long way, gathered tightly in the fingers, at one end

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fastened with very fine wire, the other end stretched out and rolled over. A small calyx of green is added to the gathered end and fastened to the long vine. Leaves are cut heart-shaped and pasted on wire, through the center—two thicknesses of paper, one each side of the wire, make them firmer.

To stiffen cambric flowers a coat of white shellac not only accomplishes this, but gives a fragile transparent effect. (Figured challis, by the way, when treated to a couple of coats of shellac, looks like painted parchment and is used for lamp shades. The background may be painted out with opaque enamel paint, first applying shellac.)

Dead branches furnish a foundation for apple and peach blossom boughs. Bits of pink or white and pink crepe paper are puckered into shape and tied on. Leaves are made in the same manner.

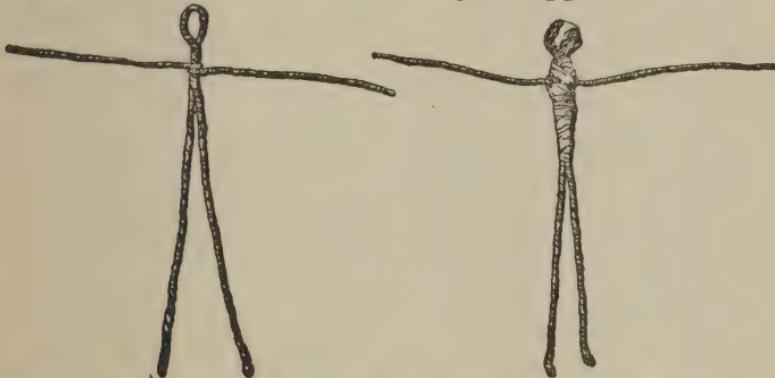
To make stems, cut narrow strips of the fine grade of crepe paper with the grain running across. Twist the end of the strip to the top of the wire; then, holding the strip and the wire in the left hand, twirl the wire between the thumb and forefinger of the right hand, at the same time guiding the strip as it wraps itself around the wire. The strip should be slanted down obliquely and stretched as it is wound.

Little paper figurines start with a wire covered in the above manner of flesh pink crepe paper. For South Sea Islanders a dark brown paper is used. The wire should be about 14 inches long, then a twisted loop is made to form a foundation for the head. Another piece of wound wire, eight inches long, is twisted once around the loop at the top, forming arms. A strip of paper about one and a half inches wide is then wound around and around the "head" loop, a little library paste dabbed on, and the final layer of paper smoothed carefully, the whole being

DECORATIONS

pressed into shape. The long end of paper is then twisted under the arm wires, and back and forth until the wire is well covered, and then the rest of the body is made in the same fashion.

The body should be comparatively short as the smart effect of the figures depends on the long slim legs. To dress, start with the head. A narrow strip of crepe paper is twisted around the top of the head which is moistened with paste, a tiny bit of which may be applied to the under



Paper figurines start with wire covered with crepe paper

side of the paper as it is wound, the end also being secured with paste.

Ballet skirts are made with several thicknesses of paper, puckered around the lower part of the body, to which a dab of paste has been applied. Another strip of narrow paper wound around the upper edge of the skirt is extended upwards to form a bodice.

Since every woman is more or less adept at working in crepe paper it is unnecessary to describe various ways different types may be made. But some effects which work out simply are shown in accompanying illustrations.

These figures make attractive place cards when placed on small white cardboard bases. To mount, a small hole is punched in the center of the card, one wire passed

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through, twisted and pressed flat against the cardboard and the area surrounding the wire covered with glue over which a piece of white paper is placed and, until dry, held firmly with rubber bands. Mounted on match boxes, the top of the box is covered with glue and the card held to this with rubber bands until dry.



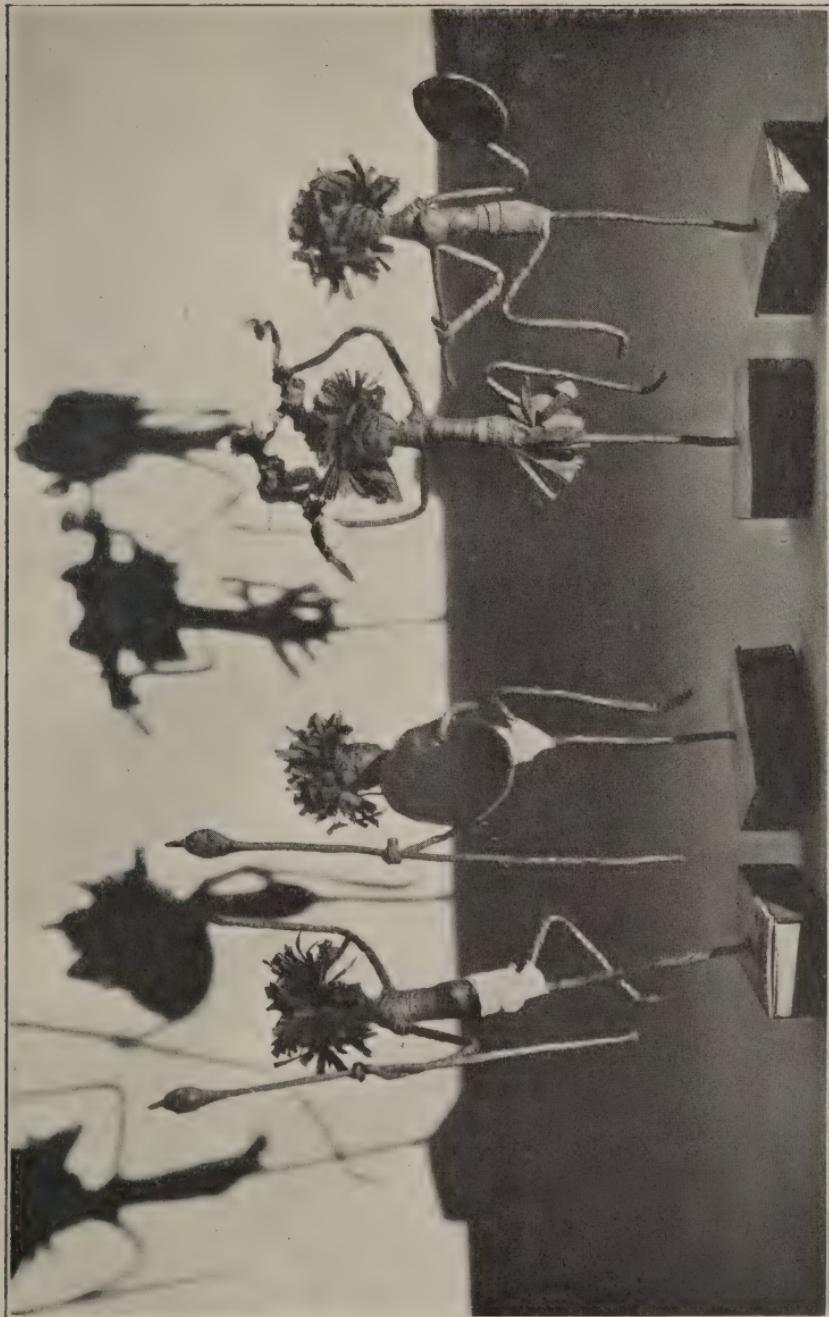


Photo by Leibarn a Hiller

South Sea Islanders made of brown paper and mounted on match boxes are amusing and useful place-cards.
(See page 80.)

(See pages 81 and 124.)

Photo by Leijaren a Hiller
These figurines dressed in bright colored paper find ready sale at bazaars.



CHAPTER VIII

COSTUME DANCES

"You don't mean to tell me you aren't going to the ball!" exclaimed Cinderella's fairy godmother, who had popped in on that famous evening in history when the first masquerade ball was to take place.

"Nope," admitted Miss Cinderella.

"Weren't you invited?" demanded the caller, indignantly.

"Oh, yes, of course," yawned her young friend. "But, I'm fed up on dances. I always have a stupid time."

"That's because you look so bored and grouchy you scare off partners," said the old woman.

"Then I'm better off here by my nice cosy fire!" grinned Cinderella. "As the King and Queen are giving this dance it's bound to be stiff and formal."

"But it isn't!" declared Mrs. Witch. "I guess you didn't read your invitation very carefully, or you would realize that this is something brand new in parties. You see even the King and Queen wanted to have a good time for a change so they called in several of us prominent magicians to think up some sort of an affair that would be fun. For the evening they didn't want to be King and Queen, but just mix around and forget about it. Well, that was simple enough to arrange. We told them to let everybody, including themselves, come as somebody else in fancy costume—a 'masquerade' we decided to call it—and they'd be surprised what a good time would just happen."

"What is the Queen going as?" asked Cinderella, growing curious.

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"She's going to the ball disguised as a beggar girl and the King is going as a jester and his jester is going as a king. I'm telling you it will be a riot!"

"Well, it's too late now for me to get up a costume," was Cinderella's final argument against going.

"I'll prophesy right now that lots of folks, centuries hence, are going to pull that same line," snickered Mrs. Witch. "But I'm always going to be right on hand to help 'em out and see that they go at the last moment. They won't know I'm around, of course, but since I am in a way responsible for these fancy dress balls, I'm going to put all my magic into the success of every one of them from now on. Now about your costume, my dear!"

"There's not a thing in the house to make one of," said Cinderella, impatiently. "My flapper sisters have used everything. They have fussed for a couple of months over theirs and they even insisted on making me a costume. When I refused point blank to go they let another girl wear it. And how silly they all looked when they started off!"

"How history is going to misrepresent those sweet little sisters of yours," sighed Mrs. Witch. "Those gauzy window curtains and this table scarf will do nicely for a costume—get me the scissors and some pins now—and stand up here—stop wiggling around—"

It did seem like magic the way that clever woman dolled up Cinderella, which is no doubt the way that exaggerated story started about the mice and pumpkin. She did turn Cinderella, who was a nice, plain, sensible girl no one would notice twice, into quite a fascinating little vamp.

Now Cinderella, who had never had any illusions about her looks, gazed into the mirror and got quite a new idea of herself rigged up like Cleopatra or Carmen or whoever it was—and went off to the ball full of pep and had the time of her life.

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A certain Mr. Albert Jones, who was in the real estate business, was there disguised as a prince and he fell very hard for Cinderella, though he had known her for years and never noticed her before, as a matter of fact. Moreover, Cinderella wondered why she had never realized what a fascinating person Al Jones really was.

So ever since that first fancy dress ball the same sort of magic that made Cinderella lose her grouch (tradition has made it a slipper) and caused Mr. Jones to feel and act like a prince, has never failed to make costume parties gayer and more enjoyable than all others.

At no other form of entertainment do the guests have the same opportunity of being so much a part of the occasion, contributing as they do to the decorative ensemble and bringing with them a carnival spirit. They have stepped out of prosaic, every-day roles and assumed characters amusing and romantic. For some odd reason most people are less self conscious in even the most grotesque make-up than they are in conventional evening dress.

For large parties, especially club gatherings, fancy dress guarantees that things will start with a bang and keep going. There is nothing like one of these colorful frolics to bridge the years between the youngsters and the older crowd, while new members find it easier to get acquainted in the friendly make-believe atmosphere than at more conventional affairs. All are benefited by donning fancy costumes, now and then, if only to make the thrilling discovery that they aren't really as old as they thought they were!

Many, who do not dance, will attend a costume ball since it is interesting as a spectacle. Being in costume makes them feel a part of the gay assembly, which is not the case sitting around the walls at conventional dances. For those who do not dance, adjacent rooms with small tables are centers of attraction.

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For the diversion too, of the non-dancers, always a considerable number in any organization, various stunts may be introduced during the evening. These features should be short and not held in the main ball room, as many of the dancers resent intrusion of entertainment acts which would hold up dancing.

Modern costume affairs owe much of their present day originality and beauty to the artists, who, rebelling at the tawdry, uncomfortable creations found at the costumers, began to design and make their own. A new interest was given the old fashioned masquerade ball in this departure from the stereotyped list of Carmens and toreadors, Pierrots and Columbines, Follies and Harlequins. Dominos, which once made these parties look like a carbon copy of a Ku Klux meeting, were tabooed.

It is only fair to professional costumers to say that they have improved their wares as the demand grew for more comfortable and more original fancy dress. No longer do they pass out heavy suits of armor, velvets with tarnished gold galloon, over-decorated robes of royalty trimmed with erminized cat fur, satins clumsy with linings and whalebone, topped off with headdresses which seemed made of cement.

With the new note in costumes came the idea of making the whole affair conform to some particular period, locale or fanciful scheme. Far from limiting the range of costumes in variety, a specific plan or suggestion seems to inspire unlimited originality. With something definite to start on the imagination is stimulated. Of course, not every one conforms to the atmospheric spirit of each affair, but a large enough number do so to establish the desired effect. Many persons get one good costume and wear it year after year. Indeed, everyone who goes to costume parties,—or is liable to go—should have such an outfit for emergencies. Yet, whenever it is possible to get up a new

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costume for each special occasion it is well worth a little trouble, as any fancy dress fan will testify.

With costumes conforming more and more to a motif came the introduction of appropriate decorations to set off and accentuate them. To create an illusion of remote and picturesque lands is not so difficult as it may sound. For instance, the enchanting South Sea Isles on a moonlit night. This might have been done on an expensive and elaborate scale and have fallen far short of the altogether delightful impression achieved so simply by the Fakirs Society of New York,—soft bluish lights shining on the ball room floor, while on the vast ceiling were the shadows of innumerable palms. The palm shadows, which mystified many, were produced by a silhouette design of palm leaves cut in thin sheet metal and fastened in front of the colored gelatine slides of several concealed spot lights turned ceilingward.

The effect was of a great canopy of tropical foliage in shadow. The magic of gently rustling palms remains with everyone who attended that dance. In the center of the ball room was a Tahitian temple, around the base of which ran a ledge of imitation rock, made of boards covered with gray cloth. Against this background how authentic seemed the missionaries, the shipwrecked sailors, the beach-combers, the native girls and all the other strange denizens of the South Sea Isles who had dropped down to rest between dances.

The same ball room became Russian the next year when the Fakirs made a colorful frieze around the gallery, a strip of cloth painted in primitive colors, the design being repeated geometrical flowers. This is an effective way to give a well known room a different character. There is advantage in this, not only for the beautiful effects which may be obtained, but also for the charm and surprising newness of a room too well known by the guests.

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To change the character of a room need not be an expensive job. Large masses of strong colors may be grouped to accomplish this effect. Special designs may be drawn and stencils made, to repeat the decoration innumerable times. There is value in repetition. Very good stock designs are often picked up in art stores, or stencils may be made by drawing designs on heavy Manila paper, carefully cutting the exposed parts and varnishing it with several coats until the paper is protected. When the varnish is thoroughly dry the stencil may be applied and the colors "tamped" over the openings in the stencil with a stiff bristle brush. Dry colors, sometimes called coach colors, mixed with water and glue size, are used.

Another artist organization of New York, the Kit Kat Klub, has given famous costume dances, called "Skelters" for many years. The feature of these affairs is a pageant, sometimes grotesque, sometimes beautiful, but always original and elaborate. The Kit Kat rules for costumes are strictly enforced by a committee at the door. These censors inspect each costume and if it is not a sincere attempt the wearer is denied admittance. As a consequence, ambitious and unusual creations distinguish the annual Skelters of the Kit Kats.

Mythology and legends are favorite themes of this society, offering as they do splendid material for spectacular and imaginative pageants. "A Trip to the Moon" once brought out a weird collection of fantastic beings, while "Neptune's Ball" was attended by sea gods, mermaids, sea horses, lobsters, shipwrecked sailors, jelly fish, water nymphs, sea gulls and even several light houses, the latter made of card board with electric bulbs lighting the windows, that moved around the dance floor, sometimes dancing most appropriately with gray chiffon "fogs." The light houses flashed powerful beams and out of the "fogs" twinkled tiny gleams from pocket batteries.

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The annual costume dance of the Society of Illustrators also has a special theme which is carried out with finesse. This makes it possible to look back over dances of the past and remember each one for its outstanding distinction. One memorable occasion, still vivid in the memory of all who attended it, was in 1915 at the Hotel Brevoort, that quaint old landmark on lower Fifth Avenue, which once entertained Edward, Prince of Wales. This spot is haunted by the ghosts of more good times, perhaps, than any other in New York, since the passing of Delmonico's. What a natural setting and perfect atmosphere the interior of the hotel made for the costumes which covered the period from 1850-1874!

When the invitations to this party were received the sentiment was that the costumes would be unattractive, but to everyone's surprise, the effect was stunning. Never have all the men looked so fascinating as in those plum colored or buff or blue coats, the light Beaver hats and stocks and frills, while the feminine portion of the spectacle was altogether charming in bustles, hoops, silly little hats, demure mitts and all the other frivolous fashions of the days when "women were women" and the "great open spaces" didn't matter so much.

The announcement was quite in character with the affair — a quaint old decorative type enclosed in a valentine-ish pink border, made an old fashioned cover, while inside the folder was all the necessary information, suggestions for costumes, designed to put everyone in the spirit of the affair. To quote it complete will give a perfect picture of the ball as it materialized, as well as an excellent example of a costume party invitation or announcement:

"To the Members of the Society of Illustrators and Their Intimate Friends!

"The Annual Costume Ball of the Society will be held at 9:30 o'clock on Friday evening, January twenty second,

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1915, at the Hotel Brevoort, Fifth Avenue and Eighth Street, New York. The entire hotel, including its ball

GRAND
COSTUME
BALL
at the BREVOORT,
Jan. 22,
under the auspices of
THE SOCIETY OF ILLUSTRATORS

An announcement in character with the affair

room, dining rooms and corridors, will be given over to the Illustrators and their guests for this evening.

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"The Brevoort is almost the last of New York's historic hotels, and the only one which preserves the atmosphere of simple exclusiveness which characterized it when the grandfathers of the people now past middle life were young in their love for gay suppers as well as in years. It is planned, therefore, to people the old rooms and corridors with a gathering garbed as nearly as possible in the costumes of the various periods of fashion through which the hotel has passed, and to reproduce many of the famous characters of earlier days who were frequenters of the place. The period which it is desired to cover lies approximately between the years 1850 and 1874.

"For the sake of fun and variety, it has been decided that costumes need not all conform to those worn by the fashionables of that period only. In fact, it is desired that there should be representatives of the humbler walks of life as well; for example, the old time lamplighters, policemen, cab drivers, et cetera. Leading theatrical folk of our father's and grandfather's times, as well as individual politicians, soldiers, financiers and the like, are also in character. Gaiety would be promoted, no doubt, by a generous amount of burlesquing.

"As an indication of the wide range of costume and character possibilities, the following suggestions may be found helpful; Jay Gould, Bill Tweed, Jim Fisk, Ben Butler, P. T. Barnum, Billie Florence, Tony Pastor, General Winfield Scott, John T. Raymond, Colonel Sellers, Edwin Booth, E. H. Sothern (Lord Dundreary), George L. Fox (Humpty Dumpty), Patti, Bernhardt, and Fanny Davenport. All of these, and many others, figured largely in the life of the old Brevoort. Characters from "The Black Crook" and ballet dancers of the crinoline period, militiamen in uniforms of the '50's and '60's, foreign diplomats, old fashioned cigar-store statues—all will be in keeping, as will costumes of the hoopskirt and pantalette

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era and the even more curious ones of the early '70's—about the time of Captain Jinks of the Horse Marines.

"Details of practically all the costumes in vogue during the period to be reviewed can be found in bound volumes of "Harper's Weekly" and its illustrated contemporaries, on file in the New York Public Library. Those wishing to burlesque the old styles will find a rich mine of them in back files of "Punch."

"Attendance at the ball will be limited to two hundred and fifty. Only those in costume will be admitted. No tickets will be sold at the hotel, and applications previously made, but unaccompanied by funds, cannot be considered."

The Kaleidoscopic Ball was given the year futuristic art broke out. The Illustrators proved the old Brevoort not only had a past but could rise to the Futuristic. The ball room walls were covered with a gorgeously dizzy riot of lines, curves and color gone mad. The costumes were equally wild.

Three years ago the Society of Illustrators needed a larger area for the annual costume dance and Delmonico's was selected because of its atmosphere and traditions. The famous old restaurant proved an ideal place for these affairs. The first one was called "So This is Paris!" The large ball room on the second floor was used for dancing and the smaller ball room on the Fifth avenue side, long and rather narrow, was transformed into the Café de la Paix and a bit of the famous boulevard it graces. Sitting at the small iron tables, on little iron chairs, painted green, under the striped awning, and gazing around, it seemed as if one were actually in that most popular of all spots in Paris—not only for the scenic illusions the Illustrators had accomplished—but also because one saw so many famous Americans. There were, too, the boulevard kiosks covered with posters, gayer than even Paris ever dreamed, each painted by a member of the society.

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The artists had never put more inspiration into illustrative and magazine masterpieces, perhaps, than went into these beautiful and amusing burlesques of French poster art, made to amuse members and their guests for a single evening. The kiosks were built of thin strips of lath and compo board, and painted, with the posters tacked on the six sides. On top of each kiosk was a large red rubber ball, eight or ten inches in diameter, a brilliant and colorful spot. The walls were covered with posters, typically French in tempo, and a striped awning extended over the tables on one side of the room.

The costumes ranged from a workman in blue blouse and baggy trousers to belles Parisiennes, artists in smocks and velvet tams, gendarmes, cab drivers, boulevardiers, soldiers, flower girls, midinettes, French maids, apaches, types from Montmartre, French peasants, picturesque folk from the provinces, and natives of the French colonies.

From the gay, sophisticated atmosphere of Paris one year to "Circus Day in Main Street" the next, is a far cry, but the Illustrators proved that Main street is not as dull as it is painted—especially when the circus is in town. The artists actually painted Main street in a great mural around the four sides of a long ball room, and a jolly Main street it was. Every familiar structure was there and looked about as large as the original does when one goes back from the Big City.

Each artist selected his own building and gave himself a nice little business with his name above the store door. "John La Gatta, Florist" had for a neighbor Lejaren à Hiller, who made a cheerful spot of the Undertaker's Parlor, while Herb Roth's "Gilded Lily Saloon" was in the cartoonist's happiest vein. The clothing store and the drug store were vividly real, while the fire engine house, painted by the students of the Society of Illustrators' School for Wounded Soldiers, was so reminiscent to all

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who had lived in a small town that it invariably had a group around it, looking at the old fashioned two-wheeled hose cart and hand drawn "break-her-down" engine.

At one end of the room was the inevitable American House, in front of which stood a long table or bar where circus lemonade and other soft drinks were served. Small tables filled the center of this room. The Ringling Circus was in town fortunately and many of the circus celebrities attended as invited guests.

The Town Hall, of colonial design, set back from the street, with flanking green lawn, was a beautiful picture with humorous touches, painted by Edward Penfield. Then there was the Post Office, Opr'y House, the town cobbler's little shanty, the barber shop with peppermint candy stick sign and through the door one saw a customer being talked to death while having his throat cut. The blacksmith's shop was an attractive social center and the railroad station, too, with its wide platform where natives stand to see "Number Six" come thundering in, hesitate and go on. This was the creation of John E. Sheridan, while C. D. Williams painted the ornate lunch cart. Fifty illustrators, working a few hours, accomplished what had seemed to be an impossible undertaking.

Gay colored circus day balloons were sold by a balloon man and when the Wild Man of Borneo gave his war cry, with a giant, midgets, real equestrienne, ring master in costume and famous clowns romping about, "Circus Day in Main Street" left nothing to the imagination. Of course a circus is not always at hand to add to the gaiety of parties, but there is usually something available everywhere that may be embroidered into plans, or plans may be adapted to fit some opportunity, or attraction that happens along. In the instance of "Circus Day in Main Street" a popular feature was the ease with which anyone could get up a costume.

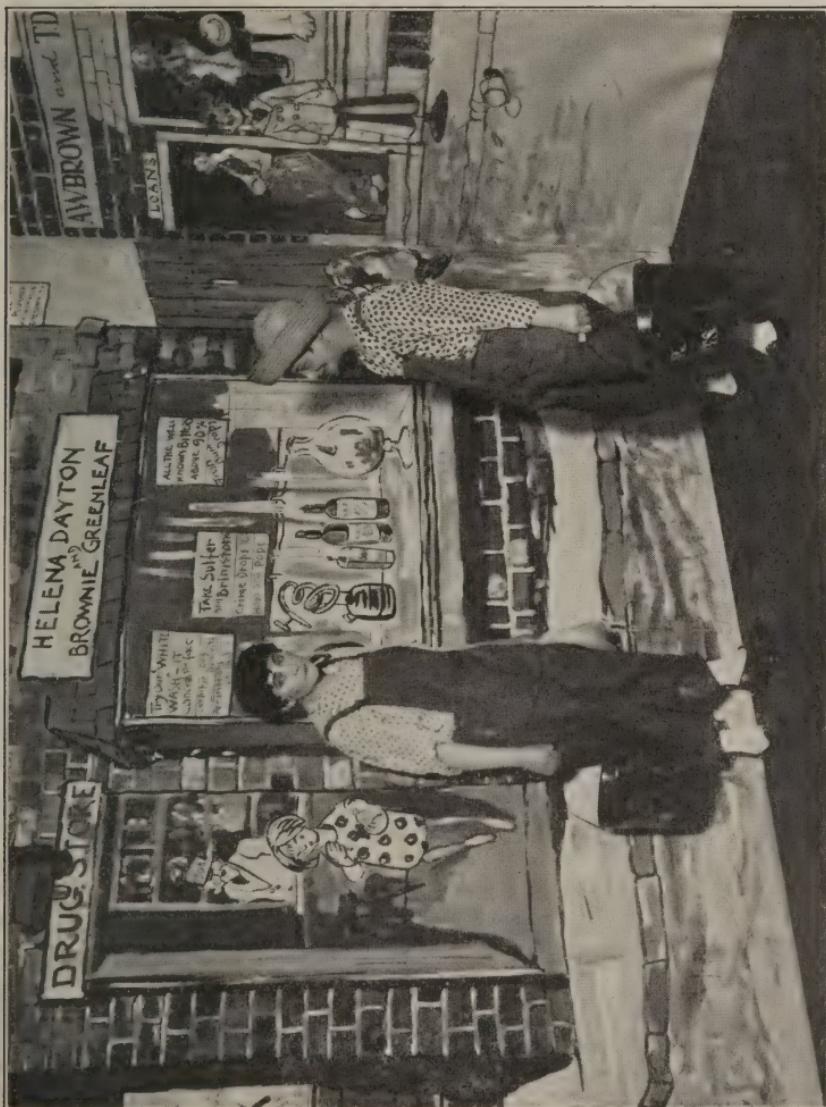


Photo by Paul Thompson

The Society of Illustrators proved that Main Street—when painted—is not dull, especially when the circus is in town.
(See page 93.)

Photo by Paul Thompson

The "Main Street" Mural. C. D. Williams made a masterpiece of the Lunch Cart, the Railroad Station was the creation of John E. Sheridan, and Willard Fairchild painted the Tonsorial Parlor. (See page 94.)



COSTUME DANCES

**When a
Feller
Needs a
Friend**



GET YOUR TICKETS BEFORE THE SEVENTEENTH OR YOU'LL BE THE FELLER!

LAST CALL

SOCIETY OF ILLUSTRATORS

ANNUAL COSTUME DANCE
Wednesday, April 19th
DELMONICO'S from NINE P.M.

CIRCUS DAY IN MAIN STREET

EDWARD PENFIELD - MAYOR OF MAIN STREET

ONLY GUESTS IN COSTUME ADMITTED. COME AS "SMALL TOWN" OR CIRCUS CHARACTERS

*Tickets 5 Dollars per person (including Supper), no extras, and tax exempt
NO TICKETS SOLD AT THE DOOR. NUMBER LIMITED. ACT QUICK
NET PROCEEDS DEVOTED TO SOCIETY OF ILLUSTRATORS' SCHOOL FOR DISABLED SOLDIERS
MAIL CHECKS TODAY TO SOCIETY OF ILLUSTRATORS, ART CENTER, 65 EAST FIFTY-SIXTH STREET, NEW YORK*

DESIGN BY BRIGGS

PLATE BY POWERS PHOTO ENGRAVING COMPANY

PRINTED BY THE MARCHANDAGE PRESS

An irresistible final notice

THE BOOK OF ENTERTAINMENTS

Such a loophole always should be provided or many people will stay away from costume affairs if too much effort is required to participate. Overalls and a straw hat, a linen duster and some chin whiskers, a gingham dress and sunbonnet, made perfectly good costumes for those who come as "Main Streeters." There were bound to be many circus costumes to balance the natives, and so a variety of types was included. Three-card monte men and pick-pockets, stake drivers, clowns, performers, made such a big list to select from that getting up a costume was little trouble. A wide choice and ease of preparation should always be considered in planning a costume affair.

"The Desert Dance," which was the 1923 edition of the Society of Illustrators' annual costume party, had the Sahara for a locale. Here again, allowance was made for those who have a costume complex. Tourists were considered to be quite in the picture and any man could secure a pith helmet, a pair of white trousers and a monocle. Any woman, deciding to go at the last moment, could get into riding clothes, or a white gown and hat, and sling a Kodak over her shoulder and get by. The same room that had been turned into Main street the year before, was now a colorful riot of burning sands, vivid sky, camel caravans, wild riding sheiks on Arabian steeds, mosques and walled towns, desert women, water carriers, the pyramids and, of course, the Sphinx.

More murals were painted in the supper room below. At one end of the room the walls and roof tops of Tunis, and at the other a gorgeous camel caravan painted by Dean Cornwell, President of the Society of Illustrators, a huge replica in full color of one of his famous illustrations.

The large ball room, given over to dancing, was decorated to represent the interior of a sheik's tent. The walls were hung with colorful fabrics, the side lights were dimmed by squares of thin silk thrown over the glass shades and

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hanging down in points. At one end of the room were Oriental rugs, a throne and piles of large pillows. These gorgeous trappings were loaned by a theatrical manager, being properties from several spectacular Oriental productions, but enough atmospheric odds and ends may usually be borrowed from a number of sources. Mummy cases and plaster and wooden sphinxes were placed in odd corners, wherever an atmospheric touch was needed. The square hallway between the ball room and the room of small tables was the "Market Place." A striped awning stretched from one wall to the stairs opposite and little booths, gaily decorated, were used merely for local color.

The costumes were magnificent. It was astonishing how many genuine Arab robes and head dresses the occasion brought out. Many of the artists had recently returned from the romantic country bringing costumes complete to the last detail. There were many lions in sheik's clothing and the addition of beards made it difficult for friends to recognize one another.

When a famous dancer did an Oriental dance in the center of the ball room, in colored spot lights, and the six hundred Arabs and tourists sat in a circle on the floor, it was a gorgeous picture. Some feature to bring everyone together once during the evening in a grand ensemble should always be arranged, for in that way an impromptu tableau arranges itself that everyone remembers more vividly than moving dancers and shifting groups.

The annual balls given in New York by the Beaux Arts Architects transform enormous high ceilinged ball rooms and galleries into rich colorful spectacles, in which luxury of color blends with magnificent proportions. The architects are resourceful in producing stupendous effects, and when the talents of the craft in New York combine to make one splendid setting the achievement is magnificent. Thus the architects have annually provided a distinguished

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picture for New York society, and the guests have always included representatives of many social groups.

One of the most gorgeous balls held by the Beaux Arts Architects was that given at the Hotel Astor, titled "Ball of the Gods," featured with a pageant, with the gods and goddesses of India, Egypt and Greece participating in a trilogy. No subject could be selected which offers so great an opportunity for splendid effects as using the immortal gods and their satellites as a basic idea.

While almost any period or country far enough remote from every day commonplaces offers an opportunity for a costume party, some are to be avoided for one reason or another. Nothing of course could be more charming than a Colonial ball, but white wigs are expensive to buy and in many towns and smaller cities could not be rented in numbers. Many men of Chippendale architecture could not be induced to wear knee breeches. Hoop skirts, too, are scarce and such costumes are difficult and expensive to make. There would be no alternative costumes that would not be incongruous. Many "period" costumes are heavy and elaborate, so the romantic past is being avoided, in favor of the modern but romantic corners of the earth.

France suggests not only the various phases of Paris, from the Boulevards to Montmartre, but picturesque Brittany, Normandy, Picardy, the Riviera and Deauville. Italy, the land of the Fiesta, may always be depended upon to inspire a colorful array of costumes and a happy atmosphere. China and Japan never lose their novelty because there is so much about them both that is mysterious and beautiful. A "Japanese Prints" Ball has doubtless never been done, but what possibilities there are in the idea?—everyone representing a figure in a Japanese print, the ball room decorated with great screens of gold paper, or great panels of plain rice paper on the walls—living Japanese or Chinese prints would thus be made when Mandarins,

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coolies, Manchu ladies, sing-song girls, Chinese actors with weird painted faces, stood against the background.

Dancing might be stopped long enough to permit posing of groups, and prizes might be offered for the most effective living print.

Spain, India, Persia, Turkey and Arabia are also good costume countries. Illustrated books on travel, and the magazines *Travel* and *National Geographic*, contain fine pictures of far off places suggesting many locales for costume parties.

It is a mistake to use an idea, however clever, known only to a few and not universal. The newspapers are therefore worth watching for suggestions reflecting as they do popular thought and tendencies. Today's paper may contain a news item introducing a subject which will long continue in the public mind.

Almost everyone has attended a small costume party where the guests dressed as children, and such a party has yet to be given that was not a hilarious success. For a large ball this is not altogether practical, but along the same line of juvenile inspiration is a "Noah's Ark Ball," with painted mural decorations of burlesqued animals, houses and trees. Or, again, with the present craze for character and art dolls a "Doll's Ball" would be amusing. The decorations for this occasion might be the gaily painted houses of toyland. While the guests would be expected to come as dolls, almost any fancy costume would fit into this mise-en-scene.

"Suppressed Desires" formed the basis for a sophisticated party where guests arrived typifying the things they had always longed to be. Now there may be nothing inherently humorous about a chorus girl, but when a sedate business man—a pillar in the church, a confidante of half the town—suddenly appears bedizened as the ingenue from "The Pink Slip" the party is bound to start with a shout.

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Once a large group starts laughing the seal of approval is firmly fixed.

Pirates! The Spanish Main! Pieces of Eight! Galleons! Black Flags with Skulls and Cross Bones! Desert Islands! Surf Swept Reefs! Caves! Treasure Chests! Maps (burlesqued) of Hidden Loot!

Could a "Jolly Roger Ball" fail to thrill the imagination? Who wouldn't adore being a pirate for just one evening? Guests would "Walk the Plank" to get in. What matter if the scenery be but "a painted ship on a painted sea," and that the body hanging from the yard arm or gibbet be merely a dummy? The rollicking atmosphere would be reproduced to show a pirate's life a picnic from "Yo, ho, ho!" to a bottle of ginger ale.

The pirate party also suggests a way to circumnavigate those persons who come without fancy costumes and who for one reason or another gain admission. In spite of all efforts on the part of the committee to enforce the rules, there are invariably a few exceptions which have to be made. At a pirate gathering they could be quickly converted into "dead men." Shrouds of black cheese cloth, decorated with skull and cross bones could be made in advance for trifling cost and sold at the coat room for such emergency visitors as had failed to arrive with costume.

There is probably no question that arouses such criticism of a costume party as the presence on the floor of persons in evening clothes—especially men. The line between a woman's evening and fancy dress is not so sharply defined. It is unfair to the majority who make the effort to appear in good costumes, and so contribute to the colorful gaiety of the evening, to find that a few are privileged to enjoy the party without attempting to conform to its scheme. Taken to task for allowing it the committee wearily explains the reasons why it permitted exceptions. Two of the black garbed conventional figures are private

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detectives, others are newspaper men covering the event, and so on. However, it is impossible to go about explaining to everyone why exceptions were made in individual cases, so it is well worth while, if possible, to have a few extra costumes, however simple they may be, on hand in the dressing rooms.

These may be arranged for with a costumer and a small charge made for their use by the wearer. Or they may be colorful strips of fabrics, for turbans and flowing robes, held in place with safety pins. Of course, this is, in a way, encouraging the negligent to come without fancy costumes and pampering them unduly, but on the other hand there seems to be no other method of dealing with the problem.

The practice of charging an extra price penalty for admission in evening clothes does not work successfully. It simply increases the number in evening clothes and the costumed dancers are annoyed by these conventional figures having a good time at no expense of their own dignity. As one indignant member of a club said: "I don't mind dressing up like a darned fool if everyone else does, but what I resent is these blackbirds getting a laugh on me. I don't propose to play clown for their benefit."

The following sequence of planning a costume party has been found practical in allowing time for all details to be consummated. (1) Deciding upon idea for decorations and costumes. (2) An approximate date should be selected at least eight weeks in advance. (3) Arrangements should be made for place and for music. (4) Announcements, invitations or posters should be started at least five weeks before date of party. (5) The first notice should be sent out not later than three weeks prior to event. (6) Publicity should be started simultaneously with first announcement. (7) Tickets should be on sale from the time first notice is mailed. (8) Applications for permits, licenses, etc. (if required in the locality) should be

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filed two weeks before event. (9) All features engaged and decorations definitely planned. (10) Volunteer workers should be engaged, catalogued and their work specifically defined.

These various details are taken up at length under special chapters such as Printing, Tickets, Decorations, Arrangements, and Publicity. The casual impression may be gathered that the various "do-s and don'ts" are much ado about obvious times. But, in what may seem a simple matter of giving a party, it has been found that neglect of certain trifles may lead to complications and that the obvious is often so obvious that it is in danger of being overlooked entirely.

CHAPTER IX

COSTUMES

"There was a young artist named Paul
Who went to a fancy dress ball
He thought 'twould be fun
To go as a bun
'Till a dog ate him up in the hall!"

Another young man had his evening ruined by getting himself up as a Ford. Bristling with tin, he was a menace to other dancers and was forced to retire to the side-lines and pose as an accident. Everything considered, these two masqueraders would have been better off if they had gone to a professional costumer.

But even at the costumers, the novice in these matters may make an unsuitable selection. There are fashion changes in fancy dress, as in everything else; and many fantasies, which might appeal to the inexperienced, are really obsolete. "Once a good costume, always a good costume," seems to be the tradition among those who have been for many years in the business of renting "masquerade" disguises. Of course those firms which have gone in for theatrical and moving picture costuming are up-to-date in their ideas of what constitutes a modern fancy dress. But it is the well meaning, trying-to-be-helpful attendant, in the employ of the firm for thirty years, whom one must not trust blindly, if choosing a costume for the first time.

"This costume, here, has always been my favorite," expatiates one veteran wardrobe woman. "Such a pretty idea, representing 'Night'—black, with gold stars in all the con-

stellations. Here's the big and little dipper! The head-dress that goes with it is a bandeau of gold stars with a silver moon in the center." Some day she may rent that costume to a trusting brunette, who will wear it to a smart party and wonder, like the query in the etiquette book: "What is wrong with this picture?"

Another of these antiquated creations appeared at a recent ball and was conspicuously outré. It was the atrocity known as "The Clock," the white satin circular skirt bordered with the hours, while the hands pointed downward from the waist. Among these stereotyped costumes to be avoided are "Columbia," "Uncle Sam," "Mephistopheles," Queen of Hearts," "Knave of Clubs," "Folly," "Ben Hur," "Queen Elizabeth"—the list is long. Animal costumes, however amusing they may seem to be, are also to be side-stepped, as they are hot and uncomfortable to wear.

Among the desirable costumes are the native dress of various countries, Oriental effects being always the most popular. Pierrots and clowns, while not especially original, are in demand, being comfortable and easy to don. There is usually an assortment of unusual creations of no particular country or period, designed for theatrical productions, to be found at those establishments which specialize in stage costuming.

Sometimes late comers find the choice exhausted and this is when the old atrocities are brought out and even the most fastidious is tempted in desperation to take one. But from the odds and ends to be found in boxes and drawers and cupboards, a really attractive get-up may be assembled. A gay tunic—a pair of Turkish trousers or skirt—some bright scarfs, a Spanish shawl, a stunning head-dress, none complete in itself as a costume, but combined with something one may have at home will do very well. The costumers are always tolerant of patrons poking around

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among their colorful raiment and these costume fragments are rented for much less than a complete outfit.

Many persons supplement their own costumes with some one article required to complete an effect. Rental prices for costumes range from \$2 to as high as \$50 for very perishable, very new and very gorgeous creations. The rental charge for the average costume, however, is around \$5 to \$10 for an evening's wear.

On the score of cleanliness there is no cause for prejudice against the rented costume in these days of sanitary cleansing. The reliable establishments live up to the strictest rules in this regard.

How to Assemble an Impromptu Costume

Without attempting to suggest original or complicated creations there are any number of passable costumes which may be devised in a few moments out of such articles as may be available. Indeed impromptu effects are usually worn by those very sophisticated in fancy dress. Among those suitable for men are:

Pirate—A pair of dark trousers, a white shirt with sleeves cut off at elbow or above, neck turned in comfortably low. Wide, bright colored sash around the waist, bandana or scarf (red or orange) tied pirate fashion on the head. For ear-rings, two brass curtain rings, fastened on with threads. High boots with huge cuffs add to the picture. So, too, does a fierce horse-shoe shaped moustache. A charming touch is the red imprint of a hand on the back or sleeve of the white shirt.

Mandarin—Long Chinese kimono, plain or embroidered.

Close fitting cap may be made of Chinese table mat or the top of a black stocking gathered, and

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from the center a dangling tassel, stolen from a lamp cord. Also, a typical Mandarin hat may be easily made, as described farther on.

Chinese Coolie—Full blouse, or tunic hanging loose, wide pajama trousers. A flat, light-weight straw tray or shallow basket makes an excellent hat with narrow ribbon or elastic fastened to each side of the brim and passing under the chin. A queue may be made of black yarn, braided.

Sheik—A dressing gown makes the basis for this as well as other Oriental costumes. A length of white or gaily striped fabric arranged to hang each side of the face and floating loose in the back makes a desert head-dress. Darkened skin, with a black beard, completes a really stunning effect.

Persian—Long tunic or robe with sash around the waist. Twisted turban. In a very gorgeous assembly of costumes a make-up that stood out as particularly stunning was a long black dressing gown worn with a high turban of lavender from which a narrow pheasant feather swept upward. (The sort of dressing gowns presented at Christmas by rich relatives may make the foundation for many Oriental costumes.)

Paris Art Student—Smock, or velvet jacket. Dark or checked trousers. Black velvet tam. Windsor tie.

Englishman—Riding clothes or white suit, pith helmet or checked cap, monocle, Dundreary moustache.

Rube—Overalls or linen duster and baggy trousers. Straw farm hat. Red bandana handkerchief knotted around the neck or low collar and loud tie. Chin whiskers.

Coster Suit—A discarded pongee, linen or Panama suit

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dyed any brilliant color. Large pearl buttons decorate the coat. Old straw hat painted to match, or in striking color contrast, with ribbon or narrow band of leopard skin is whimsical.

Pierrot—When this familiar personage appears at the ball in a suit of white pajamas with black pom-poms down the front of the coat and a black ruff around the neck and a stocking top on his head, accentuating the clown-white face, with spots of rouge and black pencilled brows, no one suspects the utilitarian origin of his raiment.

Vanity Fair Cowboy—Like Paul of the limerick, the originator of this costume was a young artist, but he got away with it and made the hit of the evening. In place of the usual "chaps" were cascading ruffles of black lace and black lace frills adorned the cuffs of a pink striped shirt, the sleeves further "ornamented" with light blue silk "armlets." The sombrero was, in this case, a "picture hat" white crinoline frame, around the crown of which was a wreath of flowers.

The man who has never been to a costume party or considered the possibility of devising a fancy dress might pass up an invitation if circumstances did not permit of his getting a "regular" costume. But after one has tried "rolling his own" one finds that these and scores of other scrambled together make-shifts are very successful and adequate.

Every woman has the "making" of many decorative and becoming whimsies among her possessions—scarfs, yards of fabrics, old evening gowns, beads, tassels, lace and fringe. If she has not just the thing at hand to make a harem lady, a gypsy, an Oriental dancing girl or circus per-

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former, there are stunning materials at a trifle a yard. Costumes do not have to be "made" in the sense that a dress has to be cut, fitted and sewn. In fact, if it is made by pattern the effect is that of a dress and not a fancy costume. The most artistic effects just seem to happen. These hints are for "last moment" contrivance and for the encouragement of those who couldn't cut and make a real dress and therefore might hesitate about attempting a costume, and like Flora McFlimsy, stay away because they had "nothing to wear."

It is only the inexperienced who lack confidence. If one has never attended many of these carnivals an exaggerated idea of what constitutes a good appearance is apt to be intimidating. The same scrutiny is not given the make-believe raiment that an evening gown may call forth from appraising and critical eyes. If it is becoming and colorful and a bit bizarre—the effect is a success, even though it is uncut yards of fabric held together by safety pins.

Harem Lady—Turkish trousers, (See Pages 110 and 111) are the easiest things imaginable to construct. Any sort of tunic, blouse, or lengths of material draped and pinned makes the upper portion of the costume, with a girdle tied low on the hips. A head-dress of hanging veils. Harem costume may be made of a very long, spangled or brocaded scarf draped over a silk slip. Decorative ear-rings, beads, bracelets.

Pierrette—A modernistic version of this always popular character may be made from a simple evening gown with very shortened skirt, a very wide and crisp maline ruff around the neck, fitting tightly around the ears and under the chin, ruffs at the wrists and a tall cone-shaped cap. In light blue this is most charming on a pretty blond.

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Chinese Girl—Suit of silk pajamas. Instead of the pajama coat, a short embroidered Chinese kimono may be worn. Flat coolie hat. Several simply made designs are described on Page 112.

Japanese—The old type of Japanese costume is rarely seen, or if the long kimono is worn, the eternal bunch of flowers at each ear is eliminated in favor of a head-dress adorned with many long pins. These pins may be made of cardboard—cut very narrow and the flat “knob” at the top about the size of a quarter. Paint black and shellac several times.

Spanish Vamp—A Spanish shawl (of course the shawl must first be captured) draped over one shoulder; a short or long, but very full dark skirt. A petticoat of black taffeta, if one owns such a relic, is splendid. Hair arranged Spanish fashion with comb. A rose tucked over one ear.

Snake Charmer—Grass cloth or a woven grass table runner makes a South Sea Island snake enchantress. This garment, in one piece, is devised as little girls make a doll’s dress—a hole cut for the neck in the center and sewed down the sides, leaving arm holes. Paper snakes, which may be bought at any Oriental store, are sewed over the surface, furnishing decoration and color (green and brown). Snakes make a turban-like head-dress. A grass basket, filled with brilliant tropical flowers with more snakes hanging over the sides, completes a costume, less gruesome than it sounds.

Circus Rider or Ballet Costume—This crisp little conceit may be put together for less than three dollars. A low cut bodice lining in silk or sateen may

be purchased at any "notion" counter, in black, or white. The white may be dyed to match the skirt. The latter consists of many thicknesses of tarletan, gathered as full as possible, and sewed to the bottom of the bodice. Tarletan comes in a wide range of brilliant colors and is particularly popular for costumes. The price is around twenty cents a yard. It combines with any material and skirts of it are especially effective with bodices of gold and silver cloth.

Italian Peasant—Another use for the "ready made" lining bodices is in starting an Italian peasant costume. On a black bodice gather a full, short skirt of bright blue, black, or red sateen. Gay Deauville scarfs, bandanas or squares of brilliant figured silk or cotton make head-dresses, apron and neck kerchief. Ear-rings and beads.

Mediaeval—The unusual and stunning head-dress makes this costume, which may be any straight up-and-down evening gown or flowing robe. The long pointed head-dress fits the head snugly. A foundation of the stiffest crinoline, or even pasteboard of a flexible quality is covered with any desired material, gold or silver paper, cloth of gold, etc. Gold "art" oilcloth might be used over a light wire frame. Over this throw a long veil of gold net, tarletan or mosquito netting. The latter is very gorgeous if circles of gold are painted at intervals, a large dot of black paint in the center of each gold spot.

Turkish Trousers—The Oriental wearer takes a very wide and long piece of material, holds one end, loosely gathered at the front waist line, the other end drawn between the feet and up to the waist where, by a dextrous trick the long end

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wraps around, forming a girdle and pulled tightly to hold the "trousers" in place firmly. The folds are so full that they overlap on the sides making a seam unnecessary. However, a feeling of greater security will be obtained by running a rubber elastic through a narrow hem at the top of the trousers. The sides may be closed by a seam, allowing an opening at the



The first and second steps in making Turkish trousers before sewing up the sides

bottom for the feet to stick through. Two widths of material should be sewed together to give the required fullness since cloth is rarely over forty inches wide. Garments made with separate legs are not real Turkish trousers, but are bloomers, pantalettes, etc.

Bodice—A length of soft material, or a chiffon scarf makes a very satisfactory bodice by pinning to the skirt and winding snugly around the body

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high as the armpits, tucking in the end and pinning. Shoulder straps may be pinned on if one is of a nervous temperament.

Chinese Hat—Starting with a large circle of pliable cardboard, a single cut is made to the exact center. One side is lapped over the other just enough to give a slight conical shape. Each edge overlapping segment is fastened with paper fasteners, the small brass heads on the top and the two pin ends spread flat underneath. Paint with water colors on both sides. Shellac gives a



Chinese hats and Pirate boot

lacquered effect if desired. To the peak a cord and tassel is added and a narrow ribbon or elastic band attached to either side of the brim to be worn under the chin, holding the hat firmly on the head. A round Japanese straw mat also makes a good hat, and may be shaped in the above fashion. A small round hat made of a band of crinoline covered with silk and tassels to dangle over the ears or one from the center of the crown is quite Chinese in spirit.

Turbans—There are so many ways to wind a turban, all of them good, it is strange that it is considered a difficult art or trick to arrange one. If the

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material is long enough and soft enough, it is almost impossible not to twist it effectively around the head, into a perfectly good turban. A turban should never be "made"—if put on a frame it becomes a hat, not a turban. If sewed it will be stiff and not fit the head snugly. A genuine turban must be wound or wrapped on the head. Three yards of fairly wide material that is soft enough to make graceful folds should be used.

Beginning with the center of the material make a deep fold and place center of the goods across the forehead, allowing the remaining width which covers the top to fall back over the head. Gather material in each hand and tightly draw to the nape of the neck, change hands, not allowing the material to get loose as it is drawn again to the front. Repeat this until material is short enough to tuck each end under a fold—pin, if it does not seem firm enough. If the turban looks too tight, the folds may be carefully puffed out.

Pirate Boots—These may be made of black oilcloth or patent leather cloth, as it is sometimes called. They are cut straight to the desired length with a flare at the top. The flare should be cut deep enough that it may turn in, so that when the cuff is turned back it will not only have the desired weight, but also bring the shiny surface on the outside. The wide flopping tops may be made separate from the leg part and stitched on. To hold down, a strap should be securely fastened to each side to fit snugly under the instep, near the heel. The leg may be shaped in, near the ankle, but not too tight to allow

the foot in a shoe or slipper to go through without tearing. Russian boots are made like the above only the turn-down cuff does not flare and is made of bright red oilcloth.

Wool Yarn Wigs—These are very popular additions to certain types of costume, especially those of a fantastic and imaginative character. Also for Egyptian effects. A high note of color may be introduced in this way. The bobbed wig is made on a foundation skull cap of coarse mesh scrim by drawing in strands of the wool, starting at the edge and working toward the center. The wool should be cut longer toward the top, that it may be of equal length when finished. Otherwise it will look like a shaggy "hooked" mat. Another way of getting practically the same effect at possibly less trouble is to sew all but the top layer to the crinoline cap. It is well to make the wool strands long enough to trim into any desired "cut" when the wig is put on.

A coiffure may be made by winding and sewing strands around a foundation with a large puff or knot on top of the head. Braids may be made by drawing the wool smoothly over the foundation, sewing securely through the center from front to back, like a parting, and drawing the strands loosely together and braiding.

Emerald green, blue, orange, purple and vermillion are favorite colors for these fantastic tresses.

Costume Materials—The new art oilcloths are pliable enough for costumes and many wonderful creations are made entirely of them. Again, this fabric is combined with others. Designs may



Photo by Underwood and Underwood

Lejaren á Hiller in a clever but simple costume. Oriental effects are
always popular. (See page 104.)



Photo by Apela

A scene representing porcelain figures with oil-cloth costumes against a pink and white tree of the same material.
Design by Watson Barratt
(See pages 72 and 115.)

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be painted on the oilcloth with oil colors, with gorgeous results. Wool wigs are stunning with oilcloth costumes.

Taffeta and crepe de chine are the silks most used, as velvets and satins, for some reason, are not considered good fancy dress material. Figured cretonnes, sateen and tarletan are among the favored cottons. For veils, flowing sleeves and draperies nothing equals georgette and chiffon. Maline is used for ruffs, though tarletan does quite as well and keeps fresh and crisp longer.

Ear-rings—No fancy dress is complete without a pair of bizarre ear-rings. The shops have a vast choice of these ornaments. When one sees a pair of particularly wild ones marked "fifty cents" or "a dollar" it is advisable to buy them for they will come in handy for a costume party. Doubtless that is what many of them are designed for, as no sane person could imagine wearing some of them elsewhere. But, for a fancy dress occasion they are thrillingly appropriate.

Whiskers—The part played by a pair of wild ear-rings in a woman's costume, a facial decoration of moustache or whiskers plays in a man's fantastic make-up. Material for making these masculine ornaments may be bought at a drug store, wig maker's or theatrical supply house. Many drug stores in cities specialize in all sorts of theatrical make-up. The artificial hair comes in small tight braids in any desired shade. When unbraided, if wet in water and smoothed out, the kink comes out quickly, and the hair may be trimmed to suit.

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Spirit gum is used to stick on the hair and it may be removed with alcohol.

There is a free masonry about costumes, which permits friends, even mere acquaintances, asking the possessor of a costume treasure to loan it for an occasion, and as casually as the request is made as cheerfully is it granted. Somewhere, involved in the transaction, is a compliment for both parties, it is tacitly understood.

"If you are not going to wear your Chinese costume, may I borrow it?" demands Miss Queue.

"Why of course!" declares Mrs. Knue, "I'd be delighted to have you wear it. I have another costume I'm going to wear, so you are more than welcome to the Chinese outfit. It really is a nice one—I bought it in China, you know."

"Yes, I know. It's quite the nicest one I've ever seen."

Perhaps Miss Queue returns the costume, after a pleasant evening's wear, within a reasonable time. And perhaps she doesn't. It is a curious fact that many persons regard a borrowed costume as something distinct and apart from the usual procedure of returning borrowed articles. A fancy dress may be sub-loaned, ruined or lost with no feeling of responsibility or apologies. It is often considered rather a good joke on the owner.

"Ha! ha! I lost the head-dress, but here's the rest of it!" blandly says one borrower. "My, that was a wonderful party!"

"Here's what's left of your costume," giggles the flapper. "You are lucky to get even that much. Thanks for letting me wear it."

Or,

"I loaned your Egyptian dress to a friend—hope you don't mind—but I was so busy I didn't have time to get after her to send it back—and then, she went to South America suddenly, and of course I feel perfectly awful about it and just don't know what to say to you—"

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This casual attitude toward borrowed plumage is not in exceptional cases but so general that a word may not be amiss on the etiquette of the subject. The costume should be returned promptly and with some enthusiasm. Usually it is with a bored: "Oh, here's your costume—I meant to return it long ago—it really got on my nerves seeing it hanging around so long, but I just couldn't seem to get time. Today, though, I made an effort—and here it is—" The owner feels apologetic about the trouble the borrower has had returning it.

Moreover, the garments should be returned in good condition. If torn during the festivities of the occasion, they should be expertly repaired. If soiled, they should be sent first to the cleaners. Above all, a borrowed costume should not be sub-loaned.

However, everyone does enjoy loaning a costume to a friend even if it means, "Goodbye, costume!" Those who make a new creation for each affair should save previously worn ones in a chest for loaning purposes. Some costumeless soul will happen along who must be fitted out for an evening.

In planning an ocean voyage, or a sojourn at a resort these days, it is well to include a fancy dress in the wardrobe. On the South American liners especially, costume parties are always given during the voyage.

But whether a costume is rented, made, borrowed or stolen, it should be two things, comfortable and becoming, or comfortable and amusing.

CHAPTER X

CHARITY BAZAARS

In recent years there has been a radical change in bazaar fashions. Formerly every booth committee worked out its own scheme of decoration and the result was many unrelated units producing a jumble of incongruities and clashes of color. A Japanese pagoda in juxtaposition to an Igloo and an Ann Hathaway cottage rendered none of them convincing.

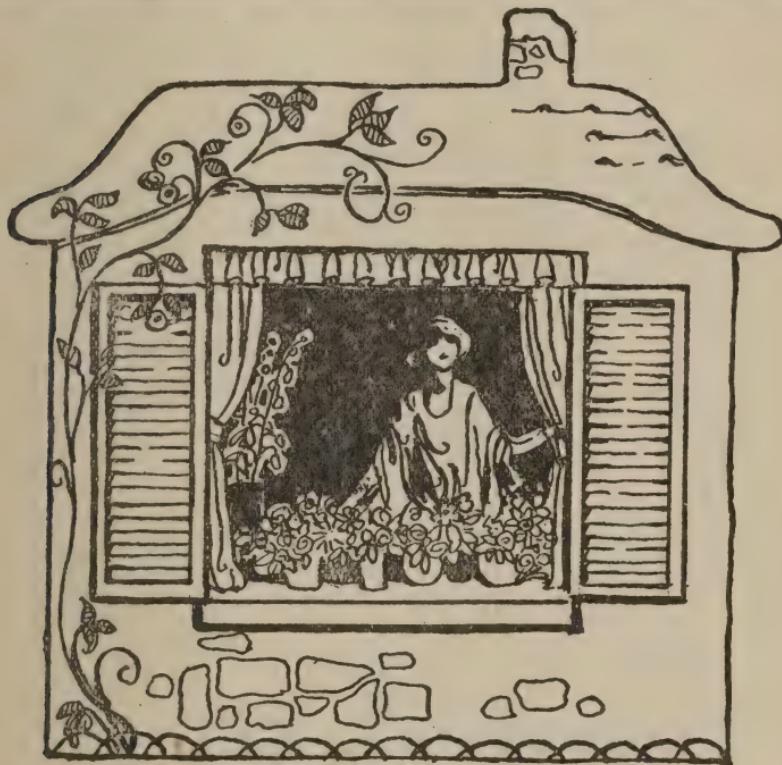
The modern bazaar has an underlying general motif carried out harmoniously by each attraction with the result that a beautiful picture or illusion is created. The effect is made more beautiful, more colorful, by the restraint, because a little splash of one color here and a little dash of another color there produces a neutralizing effect, whereas large masses of complementary colors are compellingly impressive.

Since everyone is not endowed with an artistic sense, conforming to an accepted plan prevents the rich and generous Mrs. Bones making a blot of expensive dowdiness of her stronghold, the big center booth.

Just what may be done in the way of decoration depends, of course, on the size of the bazaar, the location, and the approximate number of persons who may be attracted. But whether it is a little fair in the church parlors of the small village, the large fete in the armory of a prosperous town, a bazaar in a huge arena in a large city, all are made interesting not by the amount of money which may be spent but by the scheme and the artistic manner in which the plans are carried out.

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The uniform decorative idea not only brings harmony out of bazaar chaos, but is an economy. A repeated design used to tie up many units is more cheaply executed when made in quantity than would be an equal number of varied designs. So, too, bolts of material may be bought to use throughout the decorations, whereas if each booth



A compo board front for a flower stand

purchased independently a few yards of a great variety of colorings, the advantageous quantity price would not be obtained.

Supposing the motif were an English village. Many little house fronts, for booths, might be cut from compo or wall board, in large numbers from one pattern. Though uniform in design, variety may be given by the arrange-

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ment of doors, windows, in painting, with the addition of painted vines, or flower boxes, thatching some of the roofs, putting tiny fences and hedges in front of others, or any details that make rows of little village houses individual. If, on the other hand, every house (or booth) were planned to represent a specimen of the architecture of a different



A compo board front for a doll booth

nation, each would have to be worked out with the same care given the original model and cost would pyramid accordingly.

While many bazaars carry one repeated form of booth around the sides of the walls of the enclosure and introduce incidental attractions in the large center space, another type of the uniform bazaar has each booth distinctly different

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in character and decoration, yet conforming to the basic theme, or atmosphere. For example, if Paris furnished the inspiration there would be no sacrifice of unity if attractions were strikingly individual in treatment, provided all were typically Parisian phases. A French hat shop might be placed next an awninged flower market, beyond which a colonnaded arcade might harbor many small "shops," a sidewalk cafe for refreshments might have as neighbor features of Montmartre, and, to fill in a long space, a high wall covered with posters might make a background for articles displayed in stalls with tiny awnings.

The less pretentious fair or sale offers an equally wide scope for originality. To concentrate and specialize on some one thing affords opportunities to carry out charmingly distinctive ideas, without employing the atmosphere of "all the Eastern Nations and Greece."

For instance, a "Handkerchief Bazaar" was given by the women of a church society in a small town. A most subtle scheme, by the way, for who wouldn't contribute a handkerchief? The astute ladies wrote far and wide to friends and relatives, suggesting the ease with which donations might be sent in an envelope, thus trading on the human aversion to do up and mail parcels. With this tiresome detail eliminated the response to the appeal was astonishing. A perfect avalanche of linen squares, in every variety, poured in. Those who could make fancy colored ones with drawn work and embroidered corners responded nobly, and those who couldn't thought of the modest appeal when they passed the fascinating counter where the dainty trifles were displayed for sale at no serious tax on the pocketbook.

There were tables for the close friends of handkerchiefs — perfumes, handkerchief cases and boxes, powder puffs, powder and vanity bags. There were bandanas and large brilliant squares used for head and neck ornament.

The room where the sale was conducted was trans-

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formed into a "back yard" with evergreens, white picket fences, morning glory vines (made of paper) and the handkerchiefs were displayed on clothes lines, each square fastened with toy clothes pins.

No longer is the public bored in the name of charity by an endless array of stupid wares, which no one could possibly want and which were purchased with the slight consolation that they might be given away for Christmas presents. But one can no longer pass on, even as a gift, a "hand painted" flatiron holder or a weird contrivance of plush and ribbon to hold a whisk broom. So, the naive "Sale of Fancy Work" has passed into Limbo, and in its place has come the fete that is a combination of circus, Monte Carlo and the Rue de la Paix. The crowds now attend, not merely from a sense of duty, but because assured of a brilliant spectacle, novelty and amusement.

Another reform has removed the old reluctance to attend, since it used to be "nothing to get in—but your last cent to get out." Now a small admission fee is charged, twenty-five, fifty cents, or a dollar, which entitles visitors to roam about without being importuned to buy by too insistent saleswomen. The attractive vendors do not attempt to sell their wares beyond bounds of legitimate salesmanship. Rarely does one encounter the coy highwaywoman who keeps the change from a ten dollar bill for a fifty cent purchase.

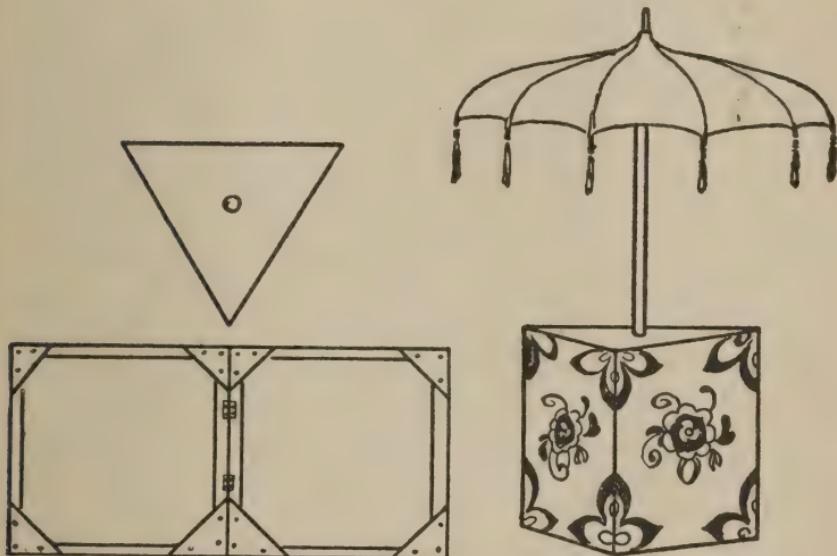
Among the booths, which have always been popular features of bazaars, are those devoted to the sale of flowers, candy, dolls and other toys, fancy bags, hats, cakes and pies, handkerchiefs, pottery, fancy boxes, lace, books, antiques, lamp shades, etc., but to this traditional list have been added all sorts of novelties catering to current fads and wants. The "sports" booth, for instance, is an important addition of the past years. Here one finds equipment for all the out-door activities. Stunning sweaters find a ready

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market, while the sporting goods offered for sale prove a magnet for men buyers.

A section devoted to the sale of birds, puppies and kittens is a modern innovation. Fancy bird cages are very popular and most people find little bird houses for "wild" tenants irresistible. Persons, clever with tools, may be persuaded to make these affairs.

Mah Jong is another recent comer, and, while it con-



An easily constructed stand for the display of small trinkets

tinues a novelty, will be a popular bazaar item, instruction in the game being given with every set sold.

A table devoted to ear-rings of unusual design and low prices is sure to have a feminine appeal—for no wearer of these artistic danglers can resist buying "another" pair. Fancy bottles are a fad and plain glass ones may be decorated with brilliant dots, designs or painted in solid color with enamel paints, which may be bought at art stores in small tins.

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Dinner place cards of all sorts are pounced upon if they are pretty and original. Funny little figures, made of paper, and fastened to cards are seized upon by hostesses. These figures are described in the Chapter on Decorations.

What may seem to be a prosaic sort of booth is one devoted to the sale of "useful" articles, but the convenience of running across small household implements without a trip to the basements, hardware stores, or wherever the can-opener and egg slicer must be hunted down, catches many a dime or quarter. Hour-glasses, which may be bought at a certain national institution for ten cents, may well sell for twenty-five cents, because while one might have aspired to an hour glass for years, a special pilgrimage in search of one would rarely be undertaken. There are all sorts of other marvellous contrivances which may be bought for five or ten cents at the emporiums where the nickel and dime are financial kings.

A beauty parlor, too, if well conducted, is a money making feature. Advice is given by an expert and articles sold with which to carry out the advice. Cigarettes, for some reason, are bought in greater quantities when attractive vendors circulate with trays. Nosegays, confections and balloons are especially adapted to basket and tray salesgirls.

Tea-table fittings—caddies, tea-kettles, cream pitchers, lemon dishes, cups and saucers, sugar tongs, tea cloths and serviettes, fancy trays—make an attractive display and find a ready sale.

It has been found that flowers are more eagerly bought when made into bouquets for various prices, than when left in large masses and sold by the dozen. Old fashioned bouquets are always liked. All sorts of color combinations should be worked out by those who have an eye for color and arrangement. There is also less chance for waste if the flowers are made up in advance, than is the case when stalks are pulled out of a large bunch in the haste of fill-

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ing orders. Buying plants and putting them in attractive pots or dishes realizes a large profit, for it is the artistic touch that sells them. Chinese lily bulbs in dishes, with pebbles, all ready to add water, are another saleable combination.

A low dish filled with moss in which wintergreen plants with berries or crocus bulbs were stuck, found enthusiastic buyers at one fair. Window boxes, so popular and yet considered by many to be difficult to assemble, box, earth and plants, will be easily sold when found prepared. Japanese gardens, too, always find victims. All sorts of garden tools may be sold at the flower booth—or in a separate booth near by. Quaint flower sticks, sunbonnets, baskets and seeds are a few of the articles this charming garden corner suggests. Plain flower pots are attractive when painted in various bright colors with enamel paint. Stripes or designs may be added in contrasting colors.

Of course, tea-rooms and restaurants are a necessary part of a bazaar and are very important sources of revenue. They should be managed by capable persons, and if the affair is to attract a very large crowd, should be conducted by a caterer on a percentage basis if no better arrangement can be made. Often a popular caterer will give back all the profit.

The "hot dog" stand is a recent fad and is always a success.

Real soda fountains have been installed at some of the very ambitious affairs, but if this is out of the question there should be one booth where all sorts of cold soft drinks are served. A splendid substitute for an ice cream soda was invented by a canteen worker in France. Stir ice cream into hot coffee or hot chocolate until the cream is melted, and the result is not too thick to drink. It sounds simple, but the result is deliciously surprising. An excellent punch may be easily made with grape juice and ginger ale, oranges

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and lemon added, if desired, but their absence is hardly noticed.

Of course a place for dancing must be included in the arrangements, for this is an attraction without which no modern event is complete. A small charge is made for each dance and it is advisable to turn this feature over to a committee of young men. There are so few places in a bazaar where men fit comfortably that it is well to use them whenever possible. Of course they may be utilized as "barkers" and put in charge of games. Throwing games, such as ring tossing, hitting a target, nine pins, etc. are always sure of crowded patronage.

Humorous placards should be used in profusion. Often these posters turn an otherwise dull booth into a success. For instance, nothing could be more stupid than a row of home-made cakes, pies and crullers. Yet, if they are advertised with signs, interest is stimulated. "A bride made one of these cakes—see if you can pick it out!" "If Bill Jones knew his wife made the chocolate walnut cake, Bill would have eaten it himself!" "These Crullers were found in Tut's Tomb—they'll just crumble in your mouth!" Typewritten recipes may be sold for a few cents each. A list of these should be printed on a neat poster, prominently displayed at the booth. Any women, with domestic instincts, would be happy to manage this booth.

Motor cars, phonographs, sets of furs, pearl necklaces and other expensive articles are sometimes donated and chances are sold for these, bringing in large sums.

The Street Fair, the bazaar craze at present, has the piquant flavor of a foreign carnival and the thrill of a circus. No restricting walls limit the plans or frown down upon gay little booths.

The Park Avenue Street Fair in New York, annually attracting thousands, and given by the society women of New York, for three days in May for the Aid of Crippled

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Children, is an outstanding example of what may be accomplished in open air festivals. New York people found refreshing novelty in the first carnival, Russian in character, with the exterior of the fair as colorful and gay as the interior.

The wide plaza which runs through the fashionable thoroughfare was ideal, being not too wide and running for many blocks in length. The illustration shows how the transformation was accomplished. The strings of odd shaped lanterns and the May poles with fluttering ribbons, seen above the low, painted barricade, were lures to passersby. To pass, without entering the gay enclosure, would have been as impossible as to imagine Alice taking a glance at Wonderland and deciding she wouldn't pop in, after all. At night when the various colored lanterns were illuminated the effect was very beautiful.

One of the important features of the Park Avenue Street Fair is the little theatre where stars of the first magnitude appear. Leading artists also make sketches in sight of interested crowds.

From "hot dogs" to hats range the articles for sale. Besides merry-go-rounds, pony and donkey carts, the ever popular Tombola, there are always other features designed for the amusement of children.

Tables or booths designed to interest children should be built very low. If indestructible toys are placed at the edge within reach where young patrons may actually touch them the toy tables cannot fail to be popular.

The recent street fair in Park Avenue, continuing four days, was French in inspiration and tall standards bearing fleur de lis decorated the booths, which resembled the little puppet shows of the Champs-Elysees. One popular attraction was a "Putting Green." With eight tiny greens within the enclosure, this feature was a money maker.

Rivalling the Park Avenue event each year is the Street

Fair given by the summer colony at Southampton, Long Island, for the benefit of the local hospital. East India was drawn upon for the most recent transformation of Agawam Park, where these fêtes are held. The Royal Gardens of Delhi were reproduced, towering mosque and minarets looked down on East Indian market squares. Painted canvas was used for background effects. The costumes of all the bazaar assistants were the authentic dress worn by the Indian peasants, the Parsees, Rajahs, dancing girls from the Great Pagoda, fakirs, Grand Moguls, and were in keeping with the decorations. At the refreshment pavilion, the menu included real East Indian dishes—curry of rice, lobster, crab, chicken or lamb.

One of the most interesting of the features was the "Cocoanut Shy," where a contestant knocking a cocoanut from its stick with a baseball won it. Cocoanut and palm trees furnished appropriate decorations for this attraction.

The Wheel of Fortune, Dancing Pavilion, Boxing Arena and the Tombola were patronized by grown-ups, while for children there were a "Wonder Tree," a "Sand Pile," pony and donkey carts, merry-go-rounds and a marvellous toy booth. At a Colonial Booth lessons were given in spinning and weaving on a spinning wheel more than one hundred years old.

Greenwich borrowed the "properties" of the New York street fair for another notable open-air carnival, without sacrifice of originality, for to these trappings were added many others. This occasion introduced a clever publicity stunt. A prize was offered for the best show window in town advertising any of the several booths of the fair. There was also a contest for the best poster for the event, and prizes awarded. Since the Greenwich colony boasts many well known writers the book booth was featured. Authors sold and autographed their own books.

The Farm was another innovation which proved popular,

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equipped with a stock of donkeys, calves, pigs, kittens, chickens, guinea pigs and peacocks.

The costumes of the pretty vendors were conspicuously smart. The cigarette girls wore black and white creations, while the program girls were distinguished by blue dresses with yellow aprons trimmed with orange lace.

The wide range of locale chosen for street fairs in and around New York in one season would seem to exhaust the possibilities for future affairs. Glen Cove, Long Island, gave an Italian Fiesta while Bay Shore held a "Dutch Fête." But, who remembers the fêtes of yesteryear—or remembering, would not go again to an Oriental or European Market Place brought in all its gaiety and glory of color within walking or motoring distance?

There are two bazaars, though, which owing to the cause for which they were held will probably never be forgotten by the thousands and thousands who attended them. Never will their like be seen for the eagerness with which the thronging crowds spent money. Though held, in what seems now as remote as the Dark Ages, during the early days of the War, aside from their historic interest they may be recalled for their unique qualities. The "Alley Festa" was the loveliest bit of make-believe ever seen in New York. "Heroland" was a most stupendous and elaborate indoor entertainment.

MacDougal Alley—an artists' tiny pocket street of transformed private stables was 'done over' into an Italian thoroughfare. The Red Cross and other Allied War Reliefs joined forces and resources. All the studio houses were turned over to the management committee for the duration of the Festa, ten days, though originally planned for four days. The façades of the buildings were rebuilt with the aid of wood and plaster which the artists of the community colored and decorated with false windows, balustrades, bell towers, chapel gates and garden walls.

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The designs for the bright-colored Neapolitan scene were made by Paul Chalfin and were carried out under his direction.

Banners, lanterns, confetti, war-posters, street singers, flower girls, organ grinders, peasants, pennants, marionettes, donkeys, side-shows, guitarists, ballad mongers, fruit vendors, colored lights and gay awnings were a few of the traditions employed to capture the advertised "Cheero Spirit."

The studio of Mrs. Harry Payne Whitney was in itself an amazing feat to change from a three story building into a four story balconied restaurant. The entire alley was faithfully transformed into a bit of Italy in one week's time!

Among the novelties, which, by the way, made good publicity material, was an elephant upon which rides might be taken into nearby Washington Square. So popular did this feature become that it was feared that New Yorkers would become addicted to elephant riding and further complicate the traffic problem. Photographs of society women, sitting in the howdah appeared in the newspapers. Another inspiration was the privilege of smashing German china ware with baseballs—at five cents a throw. Everyone has an ambition to smash china—and this was an excellent opportunity.

The Alley Cat—a little plaster feline with arched back—sold into thousands at twenty-five cents each. Some small trifle, such as this, typical of the occasion, is a splendid way to catch pennies and is valuable in advertising an event.

Fifty cents admission was charged and the gate receipts alone totalled an astonishing sum.

"Heroland," the Allied Bazaar, will always evoke memories of a bewildering and impressive undertaking. The Grand Central Palace was given over complete, with vast floor areas, balconies and grand stairways, affording hos-

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pitable space to reproductions of picturesque corners of the globe—an English village, Italian restaurant, a Persian garden, Streets of Bagdad, etc. The Cheshire Cheese was the acknowledged masterpiece. Samuel Johnson himself might have walked into the replica of the famous old English coffee house and been deceived. The maitre d'hotel of the real Cheshire Cheese was brought over from England to officiate, while chefs from the English original made lark-pies and Yorkshire pudding, which were not imitations, served with English ale in mugs—in those days even that was genuine. Visitors to London who go to the Cheshire Cheese may see clippings and sketches brought back by the real "hero" of "Heroland" Bazaar.

Lady Aberdeen's table of Leprechauns (Irish fairies, as the eager purchasers learned), was one of the centers of interest both because the public liked to get close to a title and also because the idea was appealing and one of those trifles which people like to buy at bazaars. There was also a Fairy Tree. A beautiful cat, whose coat was a temptation to stroke, bore a little sign which read: "Please pet me—five cents a pet."

Some one with the imagination of a Barnum devised a "Marine Exhibit—Creatures of the Deep." Those who were tempted to enter found small glass aquariums in which floated rubber toys, goldfish, sea weed, etc. Absurd, of course, but such absurdities are enjoyed at bazaars. If one desires a package of brass tacks, one goes to a hardware store. At a charitable fête it is a question of how much nonsense may be purchased at five or ten cents each. The old story of the two sisters will probably always be typical of bazaars. "Do you think that ten cents is too much for me to charge for my kisses at the bazaar?" asked the plain older sister. "No, my dear," the pretty one declared, "people always expect to pay more than anything is worth at charitable affairs."

Committees

There should be a central or executive committee consisting of a chairman, secretary and treasurer and an advisory board. Every booth and feature needs to have a subcommittee. Responsibility for an undertaking of this nature should not be carried by too few persons, when large expenditures and receipts are anticipated.

The chairmen of other committees should report to the executive committee on all plans and activities, and should receive formal approval in advance of expenditures being made, so that the executive committee may know just what expense is being taken on. This avoids a string of bills coming in after the books have been closed, for which no one seems to be responsible, and which might easily total an amount greater than the earned profit.

Money should be counted every night during the fair's progress and turned over to the treasurer at the closing hour. The treasurer should give a receipt for the amount received.

In conducting an affair for charity, an exception is met in the matter of committees. While for many entertainments a small committee is to be preferred, in the instance of an important cause the more committees and the more persons serving on them, the better. When the project is for charity everybody may be depended upon to assume a share of the responsibility and work.

Prominent names give prestige to the event and a necessary guarantee that inspires confidence. To secure large support is invaluable to social and financial success. Many persons are required to carry out the immense amount of detail connected with a bazaar and a small army of sales-people is needed.

A bazaar is the most democratic of social affairs. The public may attend and the most exclusive society matron will

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serve a hot dog, throwing in a smile and conversation to anyone who will pay the price of the hot dog de-luxe.

The large number of features which make up the modern fair are each in charge of a sub-committee and the resulting competition between booths insures everybody will strive to out-do rival attractions, thus relieving the executive committee of the usual doubt as to whether or not delegated work will be accomplished. The latent spirit of trade inherent in most everyone is aroused and each committee becomes ambitious for its special "stunt" to make the best financial showing.

With many assistants each chairman is supplied with sufficient saleswomen during the several days the bazaar lasts. Also, the more persons actively participating, the more people they will attract, and a large attendance is to be desired above all things.

Soliciting Donations

With the object of making as much money as possible, soliciting donations is a part of the game. "Begging" even for a worthy cause is not a task anyone enjoys and many are temperamentally unsuited to it. Others are highly talented in this direction, though these same persons might prefer to starve before asking a crust of bread for themselves. For an altruistic object they will go out and accomplish miracles.

"Mr. Skinflint, the contractor, has agreed to give us all the lumber we need," reports little Mrs. Mouse. Everyone is astonished that Mr. Skinflint would give anyone anything—and more astonished that the quiet little member of the committee even dared approach him.

In a town or small city no business firm can afford not to make some sort of contribution to the worthy cause, but it is a fact that in large cities, where no direct gain or

discredit may attach to a refusal to help, the response to such appeals is amazing when the project is meritorious.

So, it is a part of bazaar policy to get everything possible for nothing. No commitment for financial outlays should be made until all resources for donations have been exhausted. A number of persons in the same line might each be asked to contribute a certain portion of whatever is required, without making it a burden for one to supply the entire quota. Also, the fact that others are giving inspires each to do his share.

Even when expenditures are necessary for certain work, such as carpentering or materials used in decorations, a cost price is often made, the contractor or merchant waiving the profit. This saving is important in itself.

Selecting the squadron to round-up donations requires that those persons be chosen who are sincerely interested in the project, who have the knack of getting what they go after, who have "pulls" or who are so important in the community that a polite request from them is in the nature of a royal command.

The chairman of each booth should be responsible for the gathering of the specific articles to be sold therein. While many articles are gifts, certain other goods, of which large quantities are needed, may be secured on consignment, to be sold on a percentage basis; what is left at the end of the sale to be returned to the consignor. The problem of breakage and loss enters into this sort of arrangement, but with care this risk may be discounted and a good profit realized from consigned goods. Anything that is bought outright should of course be purchased at the wholesale quantity price. Not a large stock should be put in, if the source of supply is convenient for reorders as the demand warrants.

Better many inexpensive catch-penny trifles than a predominance of costly articles, though the latter also have a

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place, affording opportunity to rich or generous patrons to leave behind important sums to swell the funds. The visitors who are unable to make expensive purchases enjoy patronizing many attractions and "stunts" and so there should be all sorts of outlets provided for this spending activity, which mounts up to surprising figures when the final count is taken.

Publicity

The newspapers always give generous space to worthy charitable affairs. There are many opportunities connected with a bazaar for good news stories. The list of names comprising the many committees is an important feature of these stories and the longer the list, the better.

For publicity purposes an attractive feature name is important. So, too, is there news value in having a definite theme or idea around which the affair is built in painting word pictures. Just "bazaar, a miscellaneous collection of attractions" makes no appeal to the imagination unless presented under some definite and colorful title. "The Alley Festa," "Russian Bazaar," "Heroland," "Streets of Cairo," "Dutch Fete," "Bazaar of Bagdad," make definite impressions and arouse curiosity as to how attractively and with what interesting detail the idea is carried out.

Since the life of a bazaar is usually three days or a week interest must be stimulated after the opening with further news of large attendance and "stunts" that are attracting special attention. Unexpected things happen which make news stories and the publicity chairman must be on hand to see that these are immediately sent out to catch early publication. A very prominent person visiting the fête is good for a story. Some one feature not considered especially important may leap into the "hit" of the affair—and this should be "played" to the limit. Also,

photographs of the pretty saleswomen in costume should be supplied to the press. (See Chapter on Publicity).

Underwriting Projects

When large expense is undertaken in the planning of a charitable enterprise, or when a single major expenditure is made for one feature, it will be found advisable to underwrite the amount involved in advance. Particularly is this necessary with events which take place in the open air, and where a prospective profit may become a loss by caprice of weather alone.

It is especially important to measure the chances of complete failure and provide for covering the loss, as it is important to estimate the chances for success.

In a small undertaking the close friends of the organization may be formed into a syndicate, each one committing himself or herself to pay a share of the loss, if any, and the amount each member of the syndicate may be taxed should also be limited. The expenses should thus be held within the amount which has been underwritten.

For a very large undertaking, where an important sum is involved, the underwriting syndicate should be organized by a strong banker friend, who will invite friends of the organization, public spirited persons, merchants and others affected, to attend a meeting. If possible, such a meeting should be held in the directors' room of an important bank.

Some one should be chosen to state the call, describe the project and outline the plans. This should be general rather than detailed, so that the object is well understood and appreciated. The financial risk should not be minimized, or glossed over as unimportant. The subject should be treated seriously, and the risk of loss to each subscriber painted in true colors.

When the proposal has been well planted, and the need for underwriting the enterprise has been established, two or three bell wethers should be coached to offer their signatures to the underwriting agreement. When one or two important persons have signified their willingness to assume a part of the risk others will follow merely as they do not want to be left out, and with a number of signatures the remainder should be clubbed into signing, with interested workers scattered about to attach themselves to little groups and help put the underwriting through.

A committee of arrangements can certainly work with greater confidence of success if it knows that it is protected against the embarrassment and loss even unto acts of God. Anyone who has been through the mortifying experience of responsibility for a huge loss, occasioned from whatever cause, will know the very great comfort realized from advance assurance that loss, if met, will be shared by a number of persons, and not by one or two individuals. Losses may be staggering and ill afforded by one or two persons, when no real or serious hurt would be met by a large group dividing the same amount.

Persons without experience might be timid about organizing a syndicate to underwrite possible losses, and prefer to take a chance that results will be as the fond expectations. This is poor judgment, for in the event of failure, the same persons are placed in the humiliating position of soliciting others to help pay for a "dead horse."

But like other forms of insurance, the underwriting against hazards of possible failure, really lessens the risk. Organizing to meet trouble really means that the prospect of trouble becomes more remote. It does for the reason that all the persons who come into the underwriting syndicate take off their coats and go to work. Their money is at stake, and while it may be a small amount, it may be sufficient to enlist their active interest and support.

Members of the syndicate, too, have pride in the undertaking, when they become a part of the financial program, and so become active. All the helpful efforts of the syndicate members combine to put the program through successfully, so that not only the possible financial help, if needed, is gained, but the active efforts of the syndicate members as well. This is just so much more useful horse power.

Sometimes the risk of failure can be underwritten in other ways. A large organization promoting an annual steamboat excursion and picnic desired to keep the price of tickets low so that all members and their friends might enjoy the party. Knowing from a painful previous experience that a rainy day might upset the financial program and curtail the sale of tickets, with prospect of serious loss in that event, a series of concert dances was held through the early spring and \$500 was accumulated. The committee had obligated itself to \$1,500 expense in the steamboat excursion plans, but it felt safe in proceeding, backed up with the \$500 nest egg earned by the dances. When the day of the excursion rolled around, a dark lowery cold rainy day, the sale of tickets at the dock was small. Only the faithful who had bought tickets in advance showed up. The loss for the day was \$97 and this was met from the dance surplus. The old maxim that persons who cannot afford to lose should not enter upon speculations for profit fits organizations equally well.

Another advantage of underwriting a project against loss is that the committee in charge of arrangements, protected against embarrassment, is free to devote its energies to making the event successful, without worry, and being strong in the consciousness of this position radiates its confidence while its own enthusiasm begets enthusiasm. A committee, insured against loss, which lay down and failed to work hard merely as it couldn't be hurt



Photo by Underwood and Underwood

General view of the Southampton Street Fair at Agawam Park (1922), showing the striking note set by the gay banners in the Russian decorative scheme.
(See page 128.)



Photo by Underwood and Underwood
A collection of garden implements made irresistible at the Southampton Street Fair of 1923. (See page 128.)

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financially wouldn't deserve to have the confidence of its friends.

No one need hesitate to organize an underwriting syndicate. Such protective committees are well known and understood in cities, and in small towns the practice is now general for annual Chautauqua visits. Or, another way of financing an undertaking of important size, is to hold many "sure fire" small functions in advance—card parties, concerts, small sales, and any money making little stunts requiring small expense to put over. Enough of these modest entertainments often combine to realize enough capital to get an ambitious project under way.

CHAPTER XI

THE SOCIETY CIRCUS

Besides being an excellent money maker, if desired, the society circus for years has been one of the most popular forms of entertainment. It may be presented in gymnasiums with a saw dust ring for atmosphere, under a tent with flickering gas lights in real travelling show style, or as a desirable substitute for a tea party on an available lawn. If conceived and planned with imagination and produced with originality it affords an amusing way of spending a few hours.

The first step in planning such an event is to get out as much seductive and lurid advertising as possible without really revealing contemplated acts. In small towns bright colored posters may be effectively displayed in store windows, on bulletin boards, upon trees, in hotels, on moving picture slides, and in various other ways. The chief point is to start the publicity early, change it often, and by ceaseless reiteration impress upon the public consciousness the fact that a circus is coming to town. If an enthusiastic committee is in charge it is possible to make many effective posters by hand. One person with some artistic ability should lay out the posters and by means of letter and animal patterns or stencils even inexperienced art workers can turn out quite a number of pictorial signs. This is work that people generally enjoy since very bright colors and laughable effects are possible. Often where the notice is to appear in store windows little in the way of painting is necessary, as slightly stuffed appliqued animals in various

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colored cloth can be sewed on cards in alluring positions. A very effective means of attracting the eye is a large stuffed gloved hand reaching around the side of a poster, clutching quantities of checks and bills while glued coins apparently spill down the pasteboard. A big caption to the effect, "Are you saving your money for the circus?" or some other appropriate wording always captures attention, just as ordinary bills pasted to a window for some reason invariably attracts a crowd. There is something about the sight of money that is irresistible. In larger towns newspaper stories and other schemes are effective, as outlined in the Publicity chapter of this book. It is not a bad idea to post notices informing the community that various trick performers are desired for the circus and that they should report upon a date set. While circuses are usually given by a certain clique or organization, an entertainment run on the pageant principle of drawing from the entire community invariably means a larger sale of seats. If any snobbishness is apparent acts may be arranged in such a way that persons offensive to one another will not be forced to mingle. As a rule, however, there is excellent esprit de corps on these occasions and the whole cast is delighted when a new performer with some special line of ability is secured.

Many dread the word circus because they think that it means working with horses or other animals. While entertaining dog, bird and horse acts may occasionally be secured from amateurs who have made a hobby of training pets or riding, the best type of society circus is usually a burlesque of the real circus with human beings playing the part of monkeys, elephants and all animals.

Although acts are customarily planned according to the talent on hand, a suitable scheme for a small but effective circus may be arranged on this order: Seats are made of boards, chairs and cushions or on more pretentious scaf-

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folding around a pegged off ring with ropes fencing off an exit lane for the performers. If an orchestra or band is un procurable the ring may be placed sufficiently near a residence so that the music of Sousa and other stirring pianola marches may be heard by the audience and cast.

The usual circus opens with a parade of performers, but this is undesirable in an amateur production since the make up is half the fun and the acts lose a certain amount of their novelty if the clothes of the performers are exhibited ahead of time.

After the opening blare of trumpets and loud music the ringmaster enters the ring. In a real circus he is usually a very stupid person. In the society circus he should be the most clever man available since his wit and presence of mind must be depended upon not only to cover up any hitches, but to cope with the audience as well—and a circus audience is always more familiar and more apt to talk out in meeting than any other variety.

The ringmaster announces as amusingly as possible the greatest show on earth and the opening number which may well be the most brilliant and beautiful equestrienne number ever beheld on any continent, in any country, within any state or city. It consists of from eight to sixteen girls of equal size garbed in vari-colored tarletan ballet dresses and riding stick horses with large gorgeously colored heads of wood or card board. The girls ride slowly into the ring in single file lifting the feet in a sort of goose step as if on high spirited horses. When regularly spaced in the ring, they begin a series of steps and dances to good music. They waltz to the center, back to places, perform an in and out or grand right and left march without taking hands, employ the movement of an outer ring going in one direction and an inner ring in the opposite, both using fancy steps, exhibit marches by two, threes, etc., with fancy steps, and execute with dignity and grace all of the evolu-

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tions and picturesque formations that a director may devise. When the formations are so complex that the stick horses are awkward the girls may hold them close to the side as if riding sideways. Naturally steps should be in keeping with what a trained horse could do. If the ringmaster remains in the act during this scene he should stand upon some kind of small elevated platform beautifully decorated and placed in the center of the ring. This number, if done seriously, if well coached and attractively dressed, is really very beautiful and audiences invariably like it. When the girls have made their exit, the clowns come running in with a fake firecracker stunt or any little comic pantomime which is mirth provoking. It is well if some small children can be dressed as clowns and taught parts, for even very old jokes become funny when lisped by a child.

For instance, Jujube, the first child clown, breaks the ice by inquiring of the ringmaster, "Did God make you?" To which the ringmaster replies, "He did." "Well," retorts Jujube, "seems to me he does better work now than he used to." In small communities where everybody knows everybody else these hoary quips seem doubly amusing. Indeed, local jokes are always appreciated. The next clown, as an example, makes his initial remarks about two families he sees in the audience. "What's the matter with you, Flim-Flop?" says the ringmaster. "Why do you go around so glum looking?" "I feel bad, Mr. Gab-Gab," says the clown, "awful bad. Can't ever have any more fun." "Why can't you have any more fun, Flim-Flop?" begs the ringmaster. "What's the matter?" "The Millennium's come," whines Flim-Flop. "Everything's got to stop right where it is." "The Millennium," says the ringmaster, "how do you know it's come?" To which Flim-Flop retorts, "Look! Can't you see that the Lyons and Lambs are here together?"

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The third clown then says, "If you're going to pull all those rotten jokes around here, I'm going home. Somebody's apt to hurl a base, cowardly egg." "A base cowardly egg," repeats the ring master, "what's that?" The clown retorts, "A base cowardly egg is one that hits you and then runs." He proceeds to do so with the other clowns after him.

The ringmaster next announces the thrilling tight rope walkers, the Balance Sisters, an act best performed to the music of "Püppchen." For this act the clowns arrange a heavy, wide board on firm boxes or trestles several feet above the ground and stretch on the board a small rope which is secured at the ends with great pulling and general commotion. The tight rope walkers are helped into place by means of a ladder even though the climb is only two or three feet. They begin the usual stunts of slowly traversing the rope, waving about, returning to starting points, walking carefully toward one another with parasols balanced, walking on the rope on tip-toe, etc. A handkerchief is placed in the center of the rope and the star tight rope walker picks it up with great difficulty. A tin pan rumbled by a clown or a drum in the orchestra at this and similar exciting junctures greatly adds to the thrill of the moment. The clowns of course build out the performance by peering at the actors in a manner depicting envy and awe. Later they attempt similar stunts by trying to crawl along the board, being hauled over it, etc.

More clown jokes ensue and an announcement is made of the spirited, spectacular, superb bare back riding by Mlles. Influenza and Corizá. This is a galloping act by very young and attractive children who jump through large bright paper hoops, spring upon quickly set platforms and wait while their stick horses are led under. Then they jump back on their steeds and continue their mad career.

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The clowns again attempt comedy of some kind accompanied by jokes, followed by the overwhelming exhibition of trapeze performers which in turn gives place to the strong man and the contortionist. For the strong man the slimmest person obtainable is chosen. Large empty cans painted black and marked with figures 500 Lbs., 1000 Lbs., 2 Tons, etc. are the properties for this act. The strong man carefully tests all his paraphernalia and then slowly tries lifting it. Before he is through he, of course, accomplishes remarkable results. His grave face, slow precision and his bows to the audience are usually mirth arousing. The clowns attempt to duplicate his feats, but are unable to move a single can. Then a clown advances, picks up everything at once and is chased off by the other clowns.

Madame Minerva and her beauteous maidens follow in a marvelous Greek dance which is later subjected to clown burlesque. Where Minerva feels the sun upon her brow and rouses from slumber on the green, the clowns use an alarm clock, where she bathes in an imaginary pool, the clowns splash about in a wash basin, etc.

The next announcement is of the trained animals consisting of Jerry, the Giraffe; Jumbo, the elephant; Walter, the walrus; and Drathim, the Dragon. As in all acts the number may be augmented or lessened according to the material on hand. Beautiful Mlle. Belladonna puts these quadrupeds through various tricks, but her chief stock in trade in asking them questions about local celebrities, the wording so phrased that she is enabled to secure some laughs. Naturally the clowns get applause by pulling the animals' tails and being kicked over, lying down in the path of the animals and being stepped over, etc.

There are elaborate animal costumes which may be made from patterns procurable from the women's maga-

zines and elsewhere, but simple and suggestive coverings are even more amusing. Gray army blankets, for example, make a satisfactory elephant's body when thrown over two men bearing poles. The head is easily worked out of gray building paper with painted eyes, set-on ears, and tusks of white paper strips rolled into curved tubes, glued and shellacked. If more pains are taken, head and trunk may be constructed of gray canton flannel stuffed with cotton. Indeed, the whole body may be achieved of this



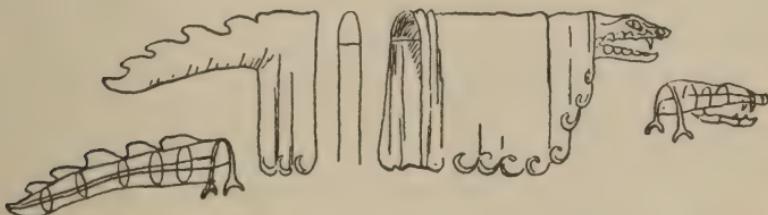
Building paper over light wire or wood framework makes an adequate giraffe

and the straw stuffed legs may be wound with strips of it. The less accurate the animal the funnier it is. The giraffe may be constructed of yellow blankets, burlap or gunny sacking on which are sewn or pasted black spots. The head whether stuffed or made of cardboard is attached to a pole or broomstick handle.

If it is desired to copy the jointed wooden animals, heavy building paper or cardboard may be used in block like shapes for the body which should be attached to the upper block over the men's backs by strong adhesive tape. Walter, the Walrus, may be suggested

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by a brown wool wig and fuzzy brown wool fastened over the mouth and lower face with projecting tusks made like the elephant tusks only shorter. Flippers may be constructed in various ways, but for the inexperienced worker it is perhaps best to construct large stuffed gloves with the fingers sewn together. A burlap coat or, indeed, an ordinary brown overcoat, if Walter hunches into walrus shape, is all that is necessary to complete the impersonation. Monkey costumes can usually be rented and frequently there are persons who have dog, cat and other animal heads which have been used at masquerades and which can form the basis of many animals.



Yellow pineapple silk hung over bent bamboo rods is the foundation for a dragon

If a dragon is used to chase the other animals out of the ring, it may be constructed as follows: The body is composed of a large rectangular piece of yellow or green lined pineapple silk eleven to fifteen feet in length and sufficiently wide so that when the center is lifted off the ground above a man, the edges barely touch the ground. Every three feet inside this body are sewn tapes to hold in place bamboo rods bent in semi-circular form like the bow framing of a prairie schooner. A man is placed at each one of these rods inside the body and by holding the end of the rod in each hand is able to walk and carry the dragon without spoiling the appearance of the nicely rounded back. The

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tail is fashioned of a series of wire circles diminishing in circumference from a large ring to a tiny one and connected by several wires. It should be somewhat curved upward from the body, to which it is attached by tapes, and is given a more menacing appearance by wire protuberances along the top ridge which are of course covered over with the same material as the tail and dragon proper. The tail should have strong straps attached to it to buckle over the shoulders of the last man in the body. The head may be made of a large hat box covered with material or from a large cloth covered lantern or from wire like the tail. It is attached to the body by tapes and should be moved from side to side by the man manipulating it. Naturally the wilder it can be made the more amusing it is.

The next announcement is of a chariot race by Mlles. Castoria, Antikamnia, and Morphia which is performed to the music of the Walküre. Girls or boys appropriately arrayed in chariot costumes are given chariots, each of which consists of a piece of building paper or linoleum curved around the person and with sides fashioned like those of a chariot. It is steadied by cross pieces of wood. The exterior is done in gay colors and the heads of four gorgeously painted horses are fastened to the exterior of the front. The charioteer holds this chariot in place about him by means of the cross piece of wood or handles affixed to the inside of the sides. When the gong sounds he is ready to dash about the ring. The act is followed by the clowns who use wheel barrows or pull toy chariots, getting into a fight over the finish, etc.

The snake charmer is the next performer. She enters with a basket or box of snakes labelled "Beware," "Dangerous," "Danger," etc. The clowns inspect the box. One lifts the lid and is bitten by a snake. He pleads with the audience for a drink of whiskey, then asks his fellow clowns.

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One sneaks off to the audience and entrusts his bottle to a patron for safe keeping, starts back, and gets a laugh by returning and moving the bottle to another, to still another, etc., as if he could not make up his mind whom to trust. The snake charmer removes the snakes from the box, pulls them along her arms, around her neck, and puts them through various tricks, meantime going through certain dance steps and doing snaky movements with her hands. The snakes are made by slitting a stocking lengthwise. The two large ends are sewn together and then the sides are joined in a seam leaving one small end open enough to pour in sand or sawdust. This end is then sewed up and makes the tail while bright button eyes and two strips of red flannel constitute the eyes and mouth of the snake's head—the other end of the stocking. The clowns burlesque this act, ultimately killing the snakes and carrying them off on sticks.

The next act is a minstrel song hit directed by Sesame and Lily. The music makes a good finale as it helps to jazz up the show and sends the audience away in an excellent humor. Of course, circuses are often more pretentious and worked out with more scenes, more people and greater variety, but the foregoing gives an idea of how the subject may be approached.

Immediately the grand finale is over, which consists of a parade of the performers, barkers for different side shows and booths begin their shouting. The more and bigger their noise the better. At the booths everything is sold from pink lemonade to circus books and animal cut outs for children. The side shows vary as does the big performance according to the nature of the talent. It is possible to utilize almost anything. A woman with a good voice, for instance, may be dressed as a negro mammy and set to singing plantation songs or just mammy songs, for that matter, to banjo accompaniment. She may be billed as,

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"Plantation melodies" or "Mammy's in here. Don't miss her" or more luridly. The tattooed man may be achieved with water color paint; also, by means of stickers and stamps moistened and attached to his body. A prize fighting act is popular and is particularly funny if done by three year olds. Of course there is always Gypsette, the palmist, the stilted tall man, the chamber of horrors where heads lie on tables or the heads of Blue Beard's wives are hung upon the wall—a simple stunt of sticking the head through a hole in a dark material and pinning the hair at the right angle. Side show subjects are endless. For those who have not time to concoct ideas material may be obtained from the chapter on Bazaars.

When only one performance of a show is given the circus properties such as chariots, elephants, posters, etc., are frequently auctioned off to advantage.

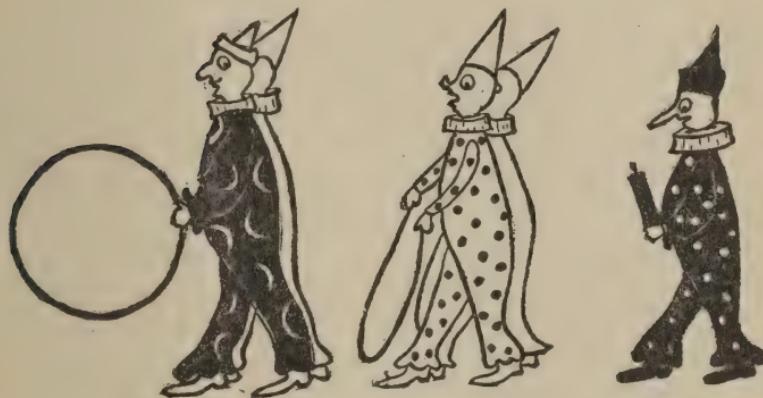
Finally, no circus should be given, especially on a lawn, without careful provision for automobile traffic. There should be regulated parking spaces and the lines of incoming and outgoing cars should be so guided that confusion and congestion are reduced to the minimum.

Also, no circus should be given without just as careful rehearsal as that afforded any dramatic offering. It sounds so easy that selected performers are apt to say, "Oh, I can do that," but it is only by experimenting that new and amusing stunts develop and grow into a real show. Entrances and exits should be practised, business, and even jokes should be rehearsed.

When the final performance is staged, a list of acts should be put up in the dressing rooms and someone should be present to see that each act enters the ring promptly on its musical or other cue. In order to keep the performance from being tiresome, it must move quickly and with precision allowing no waits whatsoever. If the circus

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is managed and presented with any skill, it is a sure fire success, for, after all, nobody has really grown up and the planning of individual shows when pins were the price of admission was only yesterday.



CHAPTER XII

PAGEANTS

When a number of idle hotel ladies decide that they are replicas of Eve or Helen of Troy and conclude to get together and aërate their systems with fabrics that would make a lace curtain blush, they dress some bell hops in Nubian undershirts, hand them a bunch of fly swatting palms and recline on half a dozen willow divans covered with robes of rabbit fur. What the public calls the spectacle is not printable, but the ladies endow it with the illuminating title, "The Pageant of the Apple."

Indeed, pageant is a word which at present is somewhat loosely applied to tournaments, moving tableaux, masques, public entertainments that are spectacular and colorful, and frequently to shows that fail to fit any other category. As a matter of fact, the term pageant is somewhat more restricted from a technical standpoint, and yet during the centuries it has been applied to so many forms of colorful entertainment that perhaps its definition is really more all embracing than pageantry experts will admit. Just when the expression first came into use is probably unknown, but it is likely that pageants originated from the old mystery plays which were enacted on separate platforms moving along the streets. At any rate, it is said to take its derivation from a word meaning scene, a division of a play or of the platform on which mediaeval drama was shown.

It is deduced that from the movable platforms filled with emblematic and allegorical figures the pageant grew and crept into royal favor until it was incorporated into

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coronation exercises where it took on a new pomp and splendor. Historians note that Anne Boleyn's coronation pageant in 1533 contained figures of Apollo and the Muses which makes it sound almost like a college Tree Day exercise of the present. At an early date the Lord Mayor of London observed the possibilities of the pageant and featured it at his annual show in a somewhat degraded shape, but this step saw the pageant developed from a moving platform affair to a processional spectacle which was seized upon and used by the various guilds and fraternities. Descendants of this form are the New Orleans Mardi Gras and the St. Louis Festival of the Veiled Prophets.

The modern pageant in its best sense is more than a mere spectacle. It is dramatic in construction consisting of scenes or episodes directly bearing on an historical, educational, social or allegorical theme treated from an aesthetic standpoint. It employs speech, pantomime, dancing, marching, singing, and colorful pictures. The feature which distinguishes it from the drama is the fact that the action is carried on by groups rather than individuals. This naturally augments the cast, making it possible for any number, from several dozen to several thousand, to take part. For this reason pageantry is the most valuable means of awakening community spirit and is daily growing in favor and in finish. The old mystery play concerned itself with the rare moments of earthly life when it came in contact with the heavenly. From this idea some pageant material has been evolved dealing with events occurring only at mankind's exalted moments when lofty and unselfish motives are uppermost, but by far the greater number of pageants are historical in tendency, as "The Progress of Women Through the Ages," "Denver's Pageant of Progress," "The Pageant of Indiana" showing the development of the state as a community, from its exploration by La Salle to its entrance to the Union.

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Occasionally well known stories are successfully presented in pageant form. *The Pied Piper of Hamelin*, for example, is beloved by children. There is opportunity here for a variety of costumes in the garb of the townspeople, the burgomaster and, last of all, the children who take the parts of black, white and brown rats with bristling whiskers of florist's wires and long cotton stuffed tails, factory-made by a friendly mother's club. This spectacle has been successfully put on in Chicago and other cities, and certainly made the participating children happy whether or not it received an O. K. as the highest type of pageant.

In the same category may be mentioned a pageantized version of Longfellow's *Evangeline* which was recently delightfully depicted by the people of New Iberia, Louisiana, before an audience of perhaps ten thousand. With the stage curtained by Spanish moss and the shining waters of the bayou beyond, it is little wonder that this romantic story caused those who witnessed it to say that they never could forget it.

While there are many well known epics of literary value suitable to romantic pageant treatment and a number of excellent pageants which have been written with an eye to general production, the underlying idea of this form, as fostered by the American Pageant Association, is a spectacle evolved, written, staged and acted by specific communities. It is figured that local festivals of this nature are not only instructive and valuable in bringing participants and friends into closer harmony, but that they also awaken or increase community pride, besides occasionally being of financial benefit to the places presenting them.

A pageant is such a tremendous affair, involving so many people, so much money, effort and time, that before plans for it have progressed very far the question should be

asked, "Who is going to furnish the enthusiasm to see this through and who will back it financially?"

An institutional pageant is usually put through by its alumni and friends, town pageants are either sponsored by the society people or the business men. The latter are perhaps more advisable since it is more to their interest to finance them and also because they are more apt to give the pageant masters a free hand. One method at present in vogue, where the financial side is first considered, is to round up the business men of the town and have them elect a dozen of their members to handle the business of the venture. This committee will sell concessions at large prices to those who wish to have exhibits somewhere on the outskirts of the pageant grounds or building and will arrange trails to the main attraction through these booths or palaces.

The dance hall concession at a recent Denver pageant brought in \$6,500 before plans were even mature and other concessions sold at a similar rate. With a plan like this it is obvious that the pageant is not forced to depend upon the sale of seats to pay expenses and the general scheme may progress without the worry of monetary embarrassment. For less mercenary affairs, a sum of money may be raised by donations or some other form of entertainment and set aside to start the pageant. This must be the first step or else an undertaking will be planned the scope of which is beyond the available resources and instead of emerging with dignity, the town will find itself much in the same position as historic Shelby, Montana.

The money raised, an organization is decided upon. A pageant director is chosen either by consultation with the American Pageant Association or from local talent; a good press agent is selected; also, a chairman of printing and seating. It is perhaps better not to appoint a chairman of cast, a chairman of properties and costume, a di-

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rector of music, a director of dances, authors, solo dancers, etc., until the pageant director is consulted.

Frequently he wishes to write his own book, but usually the community pageant is a collaboration, and this is what it really should be in order to get the old folk festival feeling which ought to prevail.

The first thing to be decided is the subject of the pageant and the period to be covered. The idea's suitability can only be deduced by asking whether the events making up the cycle are dramatic material, whether symbolic interlude themes can be drawn from them and whether a detailed study of the customs, colors, costumes, properties and music of the period would be worth while. If the material is turned over to a pageant director he will either put it in shape or know of authors who will arrange it, but if it is to be written locally there are several helpful points to be considered.

The first is a selection of a suitable outdoor or indoor background, as it is easier to plan the pageant when it is known where the spectacle is to be presented and approximately the number of actors who are to be used. Outdoors is inseparably connected with pageants and it is better whenever possible to present them in a natural setting, but where a large indoor stage is to be used, the pageant may be managed successfully by hanging a handsome cyclorama of silver or black (See Scenery) and setting colorful objects against it in keeping with the various episodes. When these objects should be changed an attractive curtain dropped in front of the cyclorama will act as sufficient background for interludes or processions while the simple background episode accessories are arranged.

In selecting a site for the open air pageant it is well if possible to find sloping ground resembling an amphitheatre with suitable distance from the central

more level action space. A stream or lake is of great assistance to the pictorial effectiveness of a fine pageant as it is always possible to make so many beautiful pictures with colorful barges, rafts, etc. A background and side fringe of trees is desirable to make exits a trifle less crude. In selecting the background a visualization of the requirements, movement and general color scheme of the pageant should be kept constantly in mind. Indeed, it is well never to forget that the entire effectiveness of the presented picture will depend upon the vividness of the episodes, the grouping and massing of color, the quality of speeches or dialogue, the beauty of the dancing and the appeal of the music.

While the time presentation of the pageant varies, eight ten-minute episodes with possible interludes will furnish an entertainment of usual length. The episodes should be gems strung together on a golden thread of plot or continuity, and often the authors are fearful of just what the material should consist. The pageant is so wide in scope and so mercifully unlimited by the usual dramatic unities that events far separated in time may be fittingly portrayed so long as they are related in character and contribute to the idealistic purpose of the performance as well as the story. A collection of historical scenes is not really a pageant unless each contributes to the upbuilding of the general theme while individually expressing the same idea. Often, indeed, episodes which are quite widely separated in time and place form the most spectacular of pageants. As an example of connected episode might be mentioned the Pageant of Thanksgiving presented by the Savannah Festival Association and found in Linwood Taft's excellent book, *The Technique of Pageantry*. In this eight episodes or scenes depict various forms of thanksgiving.

Episode One portrays primitive man seeking protection and favor of the gods.

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Episode Two shows that even pagan people set aside special days for votive offerings to the gods and depicts Greeks en route to the shrine of Athene.

Episode Three calls to mind that the Romans ordained a special day of celebration for establishing peace in the Roman world.

Thus, the pageant scenes move on up to the first American Thanksgiving and conclude with a Federation of the World episode.

In order to give an idea of the contents of an episode, the second one in this same pageant is a fair sample.

Heralds blow bugles and attendants assigned to the episode lead on the Greeks. The first of these are two flute boys who in turn are followed by priests carrying the saffron robe especially woven for and annually carried to the patron goddess Athene. Men, women and children follow in long and colorful procession bearing gifts of wheaten cakes, jars of oil, fruit, garlands, and baskets of flowers. Young men carry swords and spears to be dedicated anew to the goddess. There are dancing girls, too, and the whole winding ceremonial is carefree and joyous although places in the procession are never lost.

The form of *The Passing of the Kings* by Nina Lamkin runs:

"Prologue—Early prophecy represented by the Magi Priests and the Prophets of Israel.

Interlude 1—A Dance-Drama. Sadness, Hope, The New Light, Triumph.

Episode 1 (490 B. C.) Rejoicing over the Battle of Marathon.

Interlude 2—Dance-Drama. Roman women, 'By this we conquer.'

Prologue by the Prophets.

Episode 2—(330 A. D.) Pilgrimage to Constantinople.

Interlude 3—Dance-Drama. 'Thor and Followers.'



Photo by Paul Thompson

The effectiveness of the presented picture depends greatly upon the grouping and massing of color.
(See page 157.)

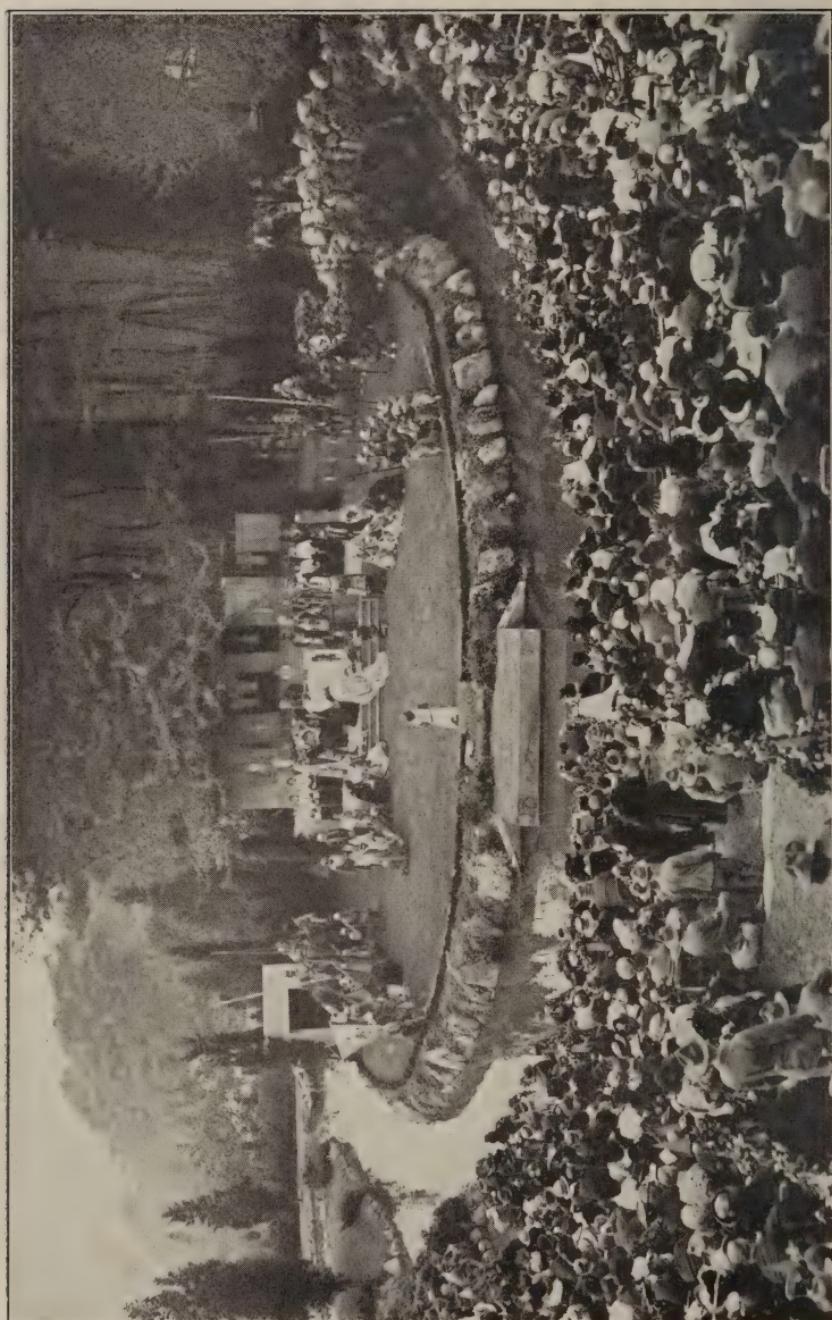


Photo by Paul Thompson

A stream or lake is of great assistance to the pictorial effectiveness of a fine pageant and a background of trees is desirable.

(See page 157.)

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Prologue by the Prophets.

Episode 3—(596 A. D.) Augustine sent into Britain.

Prologue by the Prophets.

Episode 4—(1099 A. D.) Mohammedans in Jerusalem.

Pilgrims of the First Crusade.

Prologue by the Prophets.

Interlude 4—Dance-Drama, ‘Tyranny and Freedom.’

Episode 5—(1215–1517) Influence of the Reformation.

Episode 6—(1588) Defeat of the Spanish Armada.

Prologue by the Prophets.

Episode 7—(1675–1918) Story of American Freedom.

Interlude 5—Dance-Drama, ‘Victory.’

Prologue by the Prophets.

Episode 8—‘Every Valley Shall be Exalted.’

Time—Two Hours. Cast—100 to 1000.”

Theme and episodes chosen, the director or authors work them out in detail or else episode chairmen or directors are appointed, told the general scheme and each asked to work out in painstaking detail his own particular episode, cast it, and rehearse it, consulting meantime with the pageant director and supervised by him on occasion. The property director is set to work accumulating accurate information concerning properties. The costume director proceeds in like manner with the costumes so that the wrong kind of shoes, for example, will not be worn for the period depicted.

The costuming and its coloring constitute perhaps one of the most important parts of the pageant, for, to quote Nina Lamkin, “Each part of the pageant is a large painting where group action and color schemes are studied in their relation to the movement and spirit of the whole production.” Not only the color scheme for the entire pageant is important, but for each group as well. Some color combinations are unpleasant when used in proximity,

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others do not afford sufficient contrast and worst of all, unless the director of costuming is familiar with a wide range of colors and materials, the pageant is apt to assume a monotonous appearance.

An understanding of fabrics is always a valuable asset since the same shade is different in varying textures. Silk, for example, reflects light and appears quite brilliant; cotton absorbs light; while wool gives soft tones. Very gorgeous clothing may be made from inexpensive materials. Where clinging garments are required cheesecloth and voile may be used. Sateen and other goods may be used for stiffer raiment. All may be glorified by the use of applique, dyes or oil paint. Gorgeous kimonos, for example, apparently worth a fortune, may be made of white sateen placed on dress forms and decorated with aniline dyes applied in effective designs by means of a brush. Some garments may be made up of many shades of one color as turquoise blue, cobalt blue, ultramarine blue, etc. and other artistic designs can perhaps be achieved by a judicious blending of colors. Armor and original costumes may often be borrowed by responsible persons from collections, but it is usually safer to copy these treasures. Turkish toweling treated to a coat of aluminum paint often makes very good coats of mail.

When the various directors are started on the larger and more general aspects of the pageant, a person or persons should be chosen to furnish the dialogue. As a rule there is far too much of this. If the pageant is unusually large and the audience in keeping in size, voices do not carry particularly well. The good pageant, therefore, should be largely self-explanatory by its scenes and action. For the benefit of that portion of the audience which never knows a home run has occurred and cannot imagine what the pageant is about, all speeches should be printed on the program. As a rule the oral explanation of episodes is

accomplished by means of a herald who also recites the prologue. Occasionally this individual is replaced by a chorus evolved from the Greek drama. The value of the chorus is that explanatory matter is introduced directly by means of songs or symbolically through dance evolutions. If the herald is used, his speeches should be in verse or rhythmic prose since it has been proven that these forms carry better out of doors than words strung together without rhythm.

Frequently before the first episode, a lyrical prelude of dance and music occurs to symbolize the subject of the pageant. Sometimes, too, when appropriate to the subject matter, folk dances are introduced. It is not unusual to have these lyrical interludes after every two episodes. When the action of the pageant is complete the herald usually recites an epilogue summing up in poetical form the main theme or moral of the whole spectacle. Often, too, a recessional of all the characters is used as a striking finale.

The music is an extremely important item of the pageant, as it forms a background for the action and helps to preserve the tempo of the performance. While it will be impossible to use an orchestra for all rehearsals, the pianist should meet with every group. Naturally the selection of the proper music is of gravest consequence and should be handled by a highly trained musician. The same may be said of the dances.

When actual rehearsals are started, it is wiser not to call the entire pageant cast as it is very difficult to control so many people and incidentally it is useless to waste their time since it is really better to perfect each group picture before combining the episodes. When, however, all the groups are assembled for final rehearsals the director will save time, strength and lung power by employing messengers or telephones to convey instructions to the orchestra

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and different portions of the field. An excellent rule in casting is to select more people than necessary, for some are sure to drop out and it is better to work with those who have been rehearsed than to put in entirely new individuals ten days after rehearsals have been in progress.

A pageant is so tremendous that it is impractical for the director of the whole to attend to every detail as is possible with certain dramatic forms mentioned elsewhere. The director's real task is to engender confidence, enthusiasm and a willingness on the part of all cooperating to do their full share. Indeed, it should be remembered that the *raison d'etre* of the pageant, as it has been developed in the last dozen years, is to draw all classes and ages together in a common bond of desire to bring back past history in its most vivid form. The result of working out any theme of ethical value has a permanent effect for good on the community concerned and cannot be too highly recommended where any locality is having a centennial or any other excuse for a vivid spectacle. Whether the choice is a panoramic pageant, dramatic pageant, epic pageant, pageant drama, dramatic festival, or lyrical drama it is an undertaking of no regrets, if properly managed, and the form has been so developed in the last few years that there is little chance for mistakes with competent advisers. Despite this statement modern pageantry is still more or less in its infancy. What its next growth will be is not known, but the supposition is that each community from Portland, Maine, to Portland, Oregon, will attempt to do something new with it—something surpassingly fine, inspiringly helpful and worthy of the new community spirit spreading over the land. It is this spirit which will make for greater patriotism and a united people who will not merely look at the flag, but who will follow it.

CHAPTER XIII

DINNERS

Once the new chairman of an entertainment committee announced that he intended to smash tradition at the annual dinner given by the society. The dab of fish, the historical chicken that tastes like a dry-cleaned kid glove, the withered olive, the wilted lettuce leaf and the frozen nugget, masquerading in paper petticoats as ice cream—all would be missing from the menu. He had ideals, that chairman, and an imagination—but he had not met Monsieur, the Steward, when he made these rash promises.

It seems that the laws of the Medes and the Persians were after all transitory things—but the banquet chicken is eternal. It is one of those sad facts that just has to be. There's no alternative. The stewards of many caravansaries, where Mr. Chairman went seeking food novelties for the annual dinner, patiently explained why the menus of all large dinners, since Nero gave up entertaining, have been the same.

Food in large quantities must be prepared in advance. Chicken stands the test of time better than say—Filet Mignon. Also, price must be considered. "There could be," reluctantly admits the steward, "puree of pea soup, a nice bit of fish, broiled chicken, Julienne potatoes, haricots verts, salad, an ice with petits-fours and coffee." The steward appears to anticipate a loss, in agreeing to serve such a dinner—at such a ridiculously low price. The chairman, with original ideas, is forced to agree that it is indeed a miracle that this dinner can be served—at the price. When

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olives, celery, and radishes are magnificently included by the steward, the chairman feels he has driven a wonderful bargain—at the price.

It never seems to matter what the price is—it is the same dinner, and the price from the manager's point of view, low. Problems of the kitchen and price doubtless combine to make large dinners what they were and will continue to be.

The average hotel charge, per plate, is from \$2 to \$4. Tickets must sell from \$3 to \$6 to allow a margin for music and other expenses. Dinners rarely, if ever, produce a profit for an organization, and are usually considered to be brilliant financial successes if they break even.

If the dinner is given in the association's own club house better terms may be made, as the overhead expenses are not charged and the actual price of the dinner goes into food and service. Then, too, one may hope for variety in some of the courses. But those who make arrangements with hotels or caterers must be reconciled to a stereotyped menu—even to the ratio of only two chocolate frosted petits-fours to a plateful of the plain cooky variety.

Aside from the economics of the unimaginative menu, it is perhaps as well that these staple viands are made standard. The majority will eat all of these things and perhaps if an epicure planned a strikingly unusual fare for a large group, half of those present wouldn't care for it anyway.

The best that a dinner committee can do in ordering for several hundred persons is to look over the list the steward presents, O. K. it with perhaps a few minor changes that may be agreed upon as practical—and urge that the quality be of the best, the food carefully prepared—served hot when supposed to be hot—and ice cold if it is supposed to be cold—and in concluding the arrangements, assure the steward that he is one of the most obliging and capable

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persons to be met anywhere and that under his supervision the dinner is bound to be the best one on record.

Then if the steward is appreciative of praise, he may break tradition and put a slice of broiled mushroom on top of the broiled half chicken and a slice of broiled Virginia ham under it—and Russian dressing on the lettuce leaf—and then it will be an unusual dinner, “so different” from the one the club had last year when there was no mushroom and the salad was just the toughest old romaine—practically nude of dressing of any sort!

There should be an understanding with the steward about the exact time the dinner shall start. A large dinner shouldn’t start so early that the guests will find it inconvenient to get there in time, since many have business hours and must go home to change their clothes. On the other hand the dinner must not be too late in starting, or everybody gets too hungry, and past being hungry, which results in peevishness. About 7:15 is the right time for a dinner.

Having obtained word from the steward as to how long it will take to serve the dinner, in case it is important to get through quickly for a lengthy program, speed may be insured by the promise of a modest bonus for time saved in service. This results in everything being served with snap and piping hot. Also, the committee should always include the tips for waiters in the price of the dinner, otherwise guests are embarrassed by the passing of a plate around the tables by soliciting waiters, which is always bad form.

If the entertainment is to take place in the room where the dinner has been served, it will be necessary to arrange in advance for the removal of tables, allowing chairs to be drawn nearer the speaker’s table or platform. This takes about ten minutes, if the management is prepared, and arranges for sufficient helpers. The interval is appre-

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ciated by the guests as an opportunity to move around and converse.

A committee should not plan, or permit others to intrude speeches, songs or other features while dinner is being served. To do so disrupts the service, or the entertainment features are given to the accompanying clatter and bang of waiters coming and going and the rattle of dishes. This does not apply to incidental instrumental music which is a good cover for the hum of conversation and the clink of crockery.

The seating problem is simplified when long tables are used and no places are reserved, except for officers, speakers and guests of honor. The continuous tables are arranged in a hollow square, or horse-shoe or even in long parallel lines extending the length of the room. When small reserved tables are preferred, the question of filling applications may be found under the chapter on Tickets.

Table decorations should be kept low, since tall arrangements of flowers in vases obscure the view of speakers, entertainers and persons opposite. Also, flowers should be selected which do not fade easily. As large dinners usually take place during the season when flowers are high in price and limited in variety, banks of green ferns may be used and the color note for the tables be introduced by candles, place cards and favors.

Table balloons are always popular and in tossing them about the spirit of the coldest gathering is warmed. Colored streamers may be distributed when the food is out of the way, but never confetti, which is a nuisance.

Controlling Speakers

A committee to whom responsibility is given for a dinner or evening entertainment will be saved from failure if every minute of the time available is programed in

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advance. Nothing should be left to chance, for the course of events rarely runs smoothly by itself. An affair gets limp, sags in the middle, sinks and is often a total loss, all because of misplaced confidence that everything would work out all right.

In spite of all possible care to account for all minutes of the entertainment it frequently happens that disappointments are met, but how much deeper is the black pit when an incomplete program is robbed of one or more of its star numbers?

If a speaker is allotted ten minutes, and is made acquainted with the schedule of the evening, his remarks can be confined within ten minutes. If, on the other hand, no such restraint is exercised in advance, the speaker, flattered with ever so little applause, is liable to stretch the ten minute allotment into a half hour or longer, and few speakers can hold an audience so long, or have a message that is worthy of so many minutes.

When the program is left rather indefinite and speakers are called up from the floor almost any party will degenerate into an experience meeting, than which nothing can be more deadly. We have only to recall those speakers, coming on in series, beginning with Absalom and ending with Zachary whose opening remarks never vary, "I'm not much on speechmaking, but I'm glad to be with you tonight." If such a speech is made a score of times—and it frequently is at the same dinner—no one is more to be blamed than the committee of arrangements.

A speaker is entitled to notice in advance, several days if possible, that he may have time to prepare a really worth while message. Notice is not required that the speaker prepare a long address, but rather that he can pack the allotted time with interesting facts, and polish the speech so that it comes easily within the time allowed. How well a speaker observes the time rule—and nothing can be more

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important—depends upon just how the invitation to speak is extended by the committee.

When this is the order, and speeches have all been arranged for specified minutes, the program may be made up. Not too much attention need be paid to the speakers who demand to speak first. Every speaking veteran wants an early place on the bill. He is fearful of a tired audience, fatigued by a lot of windjammers who have gone before. Speeches should be sandwiched in a program, the light and thin ones with the solid and heavy. Each type helps the other by contrast. If the first speaker can bring a little fun into his opening remarks, and his talk is short, the crowd settles back in anticipation of an interesting evening. If the first speaker gets into a long stride and cannot find the brakes the following speakers need to be good to bring interest back to the party.

The second speaker's remarks should likewise be short, for then the following speakers will be convinced that they cannot roam over the seven seas and all continents, and will likely be staring at their watches many times in the course of their remarks, and so keep within limits. The conductor of the evening's program should make an event of planting his watch in front of him as this is certain to have an intimidating aspect for the long speaker.

It is quite as necessary to control the really humorous speaker. No matter how funny, humor cannot be stretched out so long as straight talk. Audiences have been known to rock with merriment and to shriek with laughter and at the same time be secretly hoping that the speaker will stop.

If a speaker is to make a long address, the committee of arrangements should know, in a general way at least, what is going to be said. If the speaker has prepared a speech made up of interesting facts certain to be new to hearers and so well received; if the speaker is a master of the subject, or has spent much time in research, the com-

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mittee can know that even a long speech will "get over." There are, however, professional speakers who have learned the trick of pointing one set speech, making it to fit any and all occasions from a corner stone laying to a sorrow service. Such speakers should travel fast because otherwise the audience recognizes the repeats, and no matter how well delivered such a speech is most often a "flop" or failure.

Be wary, too, of the speaker who digs his speech out of the dictionary. He always begins: "When I was asked to address you tonight, I knew nothing of the subject of your common interest and so I spent the afternoon in investigations and research. I took my dictionary in hand. You are in the rubber business. I find that well known lexicographers define 'rubber' as 'the deciding game of a contest.'" This is sure to attract just enough laughs to make the speaker feel that he is making a hit. If he has not been threatened with slow torture for over staying the five or ten minutes allowed, this humorist will wander through a full hour. It is always difficult to revive an audience after such a speaker has induced sleep.

Congressmen feeling relieved of rules of debate when they speak for dinner guests are habitual offenders. Especially if addressing his constituents, a Congressman feels that he must defend his whole career and define his position on all large and small subjects. If a Congressman is to be one of the speakers the committee should exchange several letters, concerning the engagement, and in each letter refer to the number of minutes allowed to the speaker.

Much time is often lost, and little entertainment provided, in long winded introductions. The presiding officer has a reputation to sustain if once referred to as a wit. Left alone he is certain to spend more time in the introduction than the speaker should employ for his message. The

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committee should threaten to chloroform the chairman if he fails to make his introductions snappy. One of the committee needs to stand by, too, because speakers are certain to break all promises made to committees in advance if there is no policeman on the job.

The introducing officer, too, should prepare himself in advance, or else many misstatements are made, and when the speaker gets the floor, following an inaccurate introduction, ten minutes are used in refutation of the introductory libels. The presiding officer who goes to a meeting without any idea of who is present to speak and what is to be said, is apt to begin each introduction with, "Mr. Jones tells me that during his days spent in Thibet," etc. and thus a second hand garbled impression comes out, which Speaker Jones struggles to correct.

The facetious introduction is often in poor taste and unfunny, and if the speaker is disconcerted the assembly may lose a really good talk, because the speaker is miffed. Or as frequently happens when an introducing officer baits the speaker, that person may be super clever at come-back and rub salt into a sore.

These things—any and all of them—are liable to happen at any meeting, and rob it of its charm, but a tactful committee, which makes its program in advance, takes its speakers into confidence, and asserts quietly its full determination to police the meeting and maintain the schedule, is more nearly certain to realize a successful dinner.

If the speaker is really important and brings a very big message, or if his position is so distinguished that he must be saved from embarrassments, he has every right to demand a copy of introductory remarks in advance and the committee, too, is within its rights if it asks that the speaker provide a copy or outline of his speech. This can always be tactfully arranged, and is much to be pre-

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ferred over the next day's gossip occasioned by a serious break.

Such a course is particularly to be followed if there is fear that the speaker may unloose a flood of propaganda. Many a speaker has been innocently invited to speak on a subject, which was quickly sidetracked and lost, once he got to his feet, and the time devoted to issues which many of the audience resented. If the circumstances are aggravated enough, a chairman or committeeman would be well within rights in denying the floor to the speaker.

The fact that audiences are tolerant and disposed to listen respectfully is not justification for an ill considered address. If more speakers were brought to book such annoying occasions would be more rare than at present. Sincere speakers with a mission may be quite as offensive as endowed propagandists, but perhaps the worst pest at a speakers' table is the unfunny funny person who cranks up with; "It seems there were two Irishmen, Pat and Mike," and follows with all the wheezes in a book of drummer's yarns.

No one should be called upon unexpectedly to speak or to do "stunts." If several persons are to contribute specialties the order of appearance should be arranged in advance and the performers rounded up conveniently near the platform, if one is used. "Stunts" should be introduced by the toastmaster as well as speeches, for no one enjoys walking up "cold" to a platform.

The dinner that dispenses with speeches is coming more and more into vogue. To insure an enthusiastic response to ticket sale announcements it is only necessary, in many circles, to note in the invitations, "No Speeches!" But in dispensing with this time honored institution something else must be provided. Dancing solves the problem in many instances, but the club which gives dances during the season,

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in planning a dinner to appeal to many who may not care for dancing, may well provide some other form of entertainment. In every organization there is a "dinner crowd" made up of non-dancing members and one such party should be planned for them.

The "head-dress" dinner has been found to be amusing. It is less trouble than a costume affair, each person "making up" merely his head. The dramatic talent of which every group boasts, may find an excellent opportunity following a dinner, to put on several short playlets, with musical numbers, specialty dances and whatever the club may have in members with "specialties" which, however, should not be those that have been done to the point of, "Have we got to listen to that again—Goodnight!"

CHAPTER XIV

REUNIONS

There are various species of reunions—old settlers, family, volunteer firemen, war veterans, and so on through an ever increasing list—but the most intricate or specialized Reunion is that indulged in at stated intervals by college graduates. The cynical will say that this is a form of mania encouraged by colleges for the purpose of increasing endowment and getting free publicity, but the fact remains that there is something inspiring about a really good Reunion. For the time being at least some of the worldliness of the years sluffs off and there is a return to the buoyant ideals of youth. The sight of quiet men or women of real achievement burns away personal egotism and brings forth a certain self-communion that is harmful to no one now and then.

The success of a Reunion is due to a tireless chairman and a good class organization. The latter depends largely on the loyalty and verve of class officers, although in recent years colleges and schools have been so exacting in the matter of records that even most lax secretaries have been forced to keep in some sort of touch with their classmates.

The class record is the first thing the chairman should secure upon entering office. The next possession to be treasured is an old list of commencement festivities. The following step is to appoint as a committee member a classmate who lives in or near the college town in order that many details such as class dinner, conferences with alumni secretary, etc., may be personally arranged.

At least eight months before Commencement the chairman should begin his work. The first job is to compose a bright, peppy letter to all classmates reminding them that Reunion is drawing near and begging them not to have any babies or business that will prevent a big get together crowd in June. Incidentally, suggestions are requested and ideas that will help to make the coming Reunion a real event. In response from a class of two hundred and eighty-three will come two post cards congratulating the chairman on his snap and one letter saying that the class used to be a dignified organization and that the writer wishes it understood that he considers it deplorable that such a slangy, jazzy epistle should be sent out on class stationery. It might as well be understood early as late that he for one will not attend any Reunion run in such a frivolous manner. Two weeks later some one else will write to say, "Please don't make us carry parasols."

Meantime, the chairman carefully perusing class names, makes a list of useful people under the headings: 1. Singers. 2. Writers. 3. Speakers. 4. Persons with histrionic ability. 5. Dancers. 6. Composers. 7. Artists. 8. Printers' relatives. 9. Plodders willing to work. 10. Especially distinguished. Names are also grouped according to geographical sections, for it is always of assistance if there are eight persons living in Atlanta who will get together and furnish some idea or stunt. By stirring up different sections it is possible to pit one against another for suggestions and material of various kinds. For instance, it is helpful to write San Francisco, "Chicago has sent in the best song to date. Can't you go 'em one better?" Where a class is fairly prosperous or a chairman has a generous pocket book, results are sometimes obtained by telegram when letters fail. An old superstition has been built up about yellow backed messages brought by a boy in blue that they are important and it is probable that they will

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always be more reverenced because of this unaccountable impression.

Arranging for songs should be one of the earliest duties of the director of Reunion. He should decide how many marching, topical and serenade songs will be required and set about getting them. If the class is rich in composers, the writers are instructed what to furnish in the way of lyrics and the composers are put to work. Where there are no composers the chairman will obtain the best result by personally selecting the music and mailing it to the writers to fit with words. If this is not done, seven authors will send seven songs to *Auld Lang Syne* and five to *The Flowers that Bloom in the Spring*. Certain additional songs are always written after the class actually reaches the campus. At a Reunion which was nothing but a weary downpour of rain one class achieved many chuckles from other alumnae by a hastily written song to the effect that though the states were dry the college still was wet. It is wiser, however, not to wait till the last moment for marching and serenade songs which presumably should have more merit and technique than a spur of the moment giggle.

If class instrumental music is desired a sub-chairman should be appointed to stir up mandolin and guitar players and the music should of course be sent them. A song and cheer leader with a good voice and pleasing personality should next be selected and copies of the music mailed him also. It is growing more or less customary, particularly among women's colleges, for local sections of a class to hold annual or semi-annual luncheons on a given day. If it is possible to send copies of the songs to these groups so that there may be a few rehearsals of the words before returning to college something is gained, although this is by no means imperative.

Meantime, the chairman studies the old list of Com-

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mencement festivities. Sometimes the program is available for the coming year, but in general this seldom materializes until three months before the actual date and the wide awake chairman should have made many plans before then. The value of the old program is that it gives an idea of the more or less prescribed events and the hours which are unfilled. The wise chairman will see to it that every one of these vacant hours is scheduled for some activity. When he cannot do anything else he should arrange a Cook's tour of the Campus conducted by the wittiest person in the class.

Graduates talk about going back to dear old Alma Mater to be with Sal or Bill, but as a matter of fact a classmate's life history is available in twenty minutes' conversation and after that one time inseparables are bored to tears with each other. The other fellow is interested to know whether his vis-a-vis has children or dogs and how many of each; whether he has been divorced; whether he married the flame of last accounts; and what his present business is. When it comes to what Willie said to his teacher, one's yearly salary in flat figures, and a list of one's acquaintances in the Four Hundred it is unnecessary to furnish the listener with ear mufflers. His face may smile, but he hears nothing. A busy Reunion with the crowd doing things together will result in everybody returning home telling how wonderful the old classmates are. A quiet Reunion where, "We'll just talk over old times" is the motto, sends everybody away firm in the belief that the old crowd has turned into a bunch of pests.

It might be said in this connection that chairmen should frown upon the ever growing habit of classmates returning encumbered by their families. This defeats the very purpose of Reunion. College houses cannot accommodate these aliens and they not only make Reunions difficult but exasperating. Where women come attended by husbands they

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are not available for certain occasions because Henry wants to motor that evening or is willing to buy a rug for the dining room if it is chosen on that day of all the three hundred and sixty-five in the year. Where men return with wives and youngsters they spoil other men's fun and their own. It is impossible to enter whole heartedly into college spirit with allegiance divided. The family is a part of the life since graduation and it is the very thing which should be forgotten temporarily in order to get the best out of the event. Chairmen's letters, therefore, should discourage the attendance of any but bona fide graduates or honorary class members such as the class baby who always receives a special invitation to be present at all class ceremonies. Better halves should have pride enough and sense enough not to tag along on these occasions.

The chairman next decides where the class dinner is to be given and sets about getting estimates, sample menus and prices per hundred, two hundred or what ever number he anticipates from statistics of former Reunions. This task is best attended to by the committee member on the spot. It should be remembered that Reunion is an extravagance for many and therefore the most costly selections should not be made although the best possible accommodations should be arranged for the price. The class dinner is perhaps the most important function for Reunion because many appear for that who are unable to attend other commencement festivities. It should, therefore, be memorable. The location will depend on whether dramatics are introduced or straight speeches only. In the former case it will be necessary to engage a gymnasium or room with a stage and an early selection is necessary in order to beat the other fellow. In general, the event should be scheduled for the college town. There is no sense dragging people across the continent to the dear old college and then rushing them fifty or a hundred miles farther in order

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to eat in a more handsome hotel. In general, too, it is better to order all bunting, lanterns, etc., for decorating purposes in the stores of the college town. They will be interested and try to do better in the way of prices and delivery than an outside firm.

In large colleges there is usually a general Reunion chairman. Before devising uniforms or insignia, parade schemes and the like it is wise to find out from him if this is to be a unified Reunion, i. e., whether all the classes are to follow a general style in self decoration, etc. It is then well to proceed accordingly. Where matters of insignia, etc., are left to the discretion of each class, committee ideas should be selected which will put the class in a rank above the other classes, as there is nothing more dampening to class enthusiasm than to have some particular class not one's own walk away with all the honors simply because it had a committee that was on the job.

As most classes publish a year book in connection with Reunion it is essential that an editor be appointed early so that he can be getting letters, statistics and other material from his scattered classmates. Incidentally, it will be necessary to get estimates on printing and this is where the item "Printer's relatives" comes in to advantage. Some classmates may be in the business or be related to someone who is—a little detail which will affect the quality and price of not only the year book but numberless tickets and forms of various kinds incidental to Reunion. It is also well to start the class artists on transparencies, placards, place cards and anything of this nature which is apt to be required.

A second general letter is advisable if the chairman can manage it. This should be as alluring as possible and paint glowing pictures without divulging actual plans, as, for instance, "Would you like to see X—Z— stand on his head in a pail of hot tar and balance seven tokay grapes on

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his nose? You may not see this, but there will be something better. Don't miss it! Etc., Etc." This letter should also contain one from the editor of the year book telling what material is wanted, when and where it is to be sent, etc.

A month before Commencement the final letter should be mailed. This gives the authentic dates of various Commencement and Reunion festivities. It will also tell what will be required in the way of clothing, i. e., whether evening clothes, all white clothes, etc., will be worn. If caps and gowns will be required for any function this should be stated together with the popular length for gowns at the present time. Also, a note should be made whether high collars will be used with them, etc. Rental prices and the name of the firm supplying academic robes should be given for the benefit of those who traded their scholastic insignia for a watermelon on the day of graduation. Most important of all the address of the class headquarters at the college should be given. Last, but equally important, detachable slips should be attached to this letter saying: "Do you want the year book? It will be out_____ and will cost_____. Mail check at once to_____ as no books will be printed which are not subscribed for."

"Will you be present at class dinner? Your reply must be in before_____ or no reservation will be made for you."

"Will you be present at Alma Mater for the entire Reunion?"

When replies to these questions are in, a definite order may be given the hotel or caterer for one hundred and eighty or whatever the number may be for the class dinner. It should be understood that the number may be aug-

mented on the day of the dinner by telephoning up to a certain hour. Even then it is well to engage food for at least fifteen who do not order, as approximately this number will drop in at the last moment. The number who will be present for the entire Reunion will give an idea how much is to be ordered in the way of insignia. In cases where alumni from points south and west want to catch a certain boat or train it is well for the chairman to disseminate all the information available about cost of transportation, schedules, etc., but he should never engage to buy tickets or he will find himself in the hole. Prospective purchasers should buy directly from the ticket agents. This saves many complications and much bad feeling later.

In most colleges the undergraduates vacate college rooms on a certain date and they are then available for the alumni who write directly to the college registrar stating their preference for location, but where this is not the custom and the chairman must hunt accommodations, he should send out notices that so many rooms are available at such and such places and the prices are thus and so. The individuals should make their own reservations, for the chairman will have enough money to handle without being muddled by looking after sums for classmates.

Where classes have money in the treasury, bills may be paid as they come due by requisitions on the class treasurer. If the class is in financial straits, bills should either be held for payment until all moneys for Reunion are in or else costs should be underwritten by the chairman or others and so defray obligations. The financial success of a Reunion depends largely on the arithmetical prowess of a chairman. He should not only calculate expenses accurately, but add enough overhead so that all emergencies, extra dinners unpaid and the like will be taken care of. Classmates should be given an idea of the approximate cost of

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Reunion and when they arrive extra calls on their pocket books should not be forthcoming.

In most colleges there are usually certain events such as alumni dinner where representatives from all classes speak. Often there are special memorial exercises, cornerstone laying, class prayer meeting and other functions. The chairman should learn from the alumni secretary how often speeches will be required from his class, on what occasions, and the general tone of the talks demanded. The president of the class should be allowed to take his choice of these speeches and the others should be delegated to certain members according to the nature of the material desired. It would be as well not to hand the class prayer meeting over to the best wit in the class. Likewise the person who brings tears to the eye in the prayer meeting may not be the right individual for the alumni luncheon. Plenty of time should be allowed all speakers in which to make outlines of their talks, for even good extemporaneous speakers sometimes like to refresh their memories on certain points before facing an audience of several hundred people.

If an orchestra or other hired music is to be used for class dinner or for any other occasion, it should be engaged early. The committee member near the college town can probably dig up a band of musicians who are in the habit of playing for dances at the nearby schools. An orchestra booked in January is apt to be less fanciful in its charges than one engaged in June. It is an excellent idea to furnish the orchestra with the music of Reunion songs as every time this is played it helps to familiarize the class with the tunes.

Where dramatics are used in connection with the class dinner it is well to plan the entertainment well in advance and the writers in the class should be put to work on material to be produced. It is better if this is all keyed to some activity connected with the college or some scholas-

tic theme, but this is not imperative. Many amusing sketches can be written about various chapters of class history, what happened when X—— tried to leave home to reach Reunion, etc., etc. When the plays, sketches, etc., are completed they should be put in the hands of responsible persons in various towns where there are the most alumni. These local groups are then started rehearsing their particular bit. It is better where each locality will write and stage its own skit as local pride enters into the benefit of the performance, but often such an arrangement is not feasible.

When the chairman has written as many letters as he can to classmates in order to stir up enthusiasm and a desire to attend Reunion and the time approaches for the event, he should reach the college somewhat in advance of the others in order to see that all bunting, lanterns, balloons, uniforms or insignia have arrived.

He takes these to class headquarters as assigned and selects a reception committee to run matters there. As each alumnus enters he registers his name, address and room number and receives in return a name placard for his door, also his insignia, ticket for class dinner, ticket for alumni dinner, etc., etc. It is better for the chairman to figure out the cost of insignia, dinner, etc., and charge each person a lump sum upon registration. If this is not done, some will decide that they want this and some that until confusion will result. If one helper gives out insignia, another handles tickets, etc., another checks up the cash and the buyers, there is very little chance for loss. At class headquarters should be displayed a good sized bulletin enumerating all events during Reunion festivities, for although cards were sent to classmates these are invariably lost.

If the chairman has been wise he has personally attended to the decoration of class headquarters and the banquet

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hall early. He has also discovered from the general chairman where his class is supposed to stand on entering certain parades and where it is supposed to sit at certain functions. This knowledge may be conveyed to the class marshal. Sometimes the president assumes this baton, sometimes the chairman, but it is usually best to secure some distinguished class member for this honor as the chairman and the president have quite enough to do and the greater number of the class who can be assigned duties the better it is for class morale.

If the college gives a general alumni show or Follies the class dinner is an excellent place to try out skits of which the best is selected for presentation before the whole alumni body. Where after dinner speeches are dispensed with, it is not a bad idea to have two or three short speeches before the show starts and it is really an excellent plan to call on every member of the class for a two minute talk while the performers for the first act of the show are dressing. This makes everybody feel that he or she is a part of the festivities. It is remarkable how many laughs can be packed into a few words by each member. At one such function a New England welfare worker caused a burst of merriment by stating that she had 1500 children—all illegitimate. Another standing said, "I'm still single—thank God." In print they do not sound particularly laughable, but in the proper setting half a sentence pertinent to the occasion is sure to bring forth a roar.

Colleges vary so in size and in the number and variety of their events that it is impossible to go into greater detail without giving matter that would probably be extraneous in many cases. There is one safe rule for every chairman to remember, however, and that is that he should demand bills for everything furnished, pay by check and thus make sure that all his accounts are straight. There is nothing more embarrassing than discrepancies due to carelessness.

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There are not apt to be losses of any kind where everything is carefully planned in advance. It is only when things are done in a rush that orders are duplicated, things left unchecked, prices unreasonable, and the whole affair a mess.

The chairman who is forehanded, who stays on the job and keeps his information up to the minute, answers queries courteously, and helps his classmates to shine is sure to emerge from the affair with a sense of accomplishment. The job is no sinecure. It means executive work, creative work, the guile of the serpent, the blandishment of Lucifer, the frankness of an archangel, and yet if any man or woman puts heart and soul into the struggle he or she is bound to come out of the ordeal in a state of mind that borders on the lofty.



Better halves should have pride enough not to tag along on these occasions

CHAPTER XV

EXHIBITIONS

It was considered a very daring innovation, not so many years ago, when a group of humorists in New York decided to hold an exhibition. Such shows had been given successfully in Paris and London, but it had been more or less a tradition in this country that an exhibition was a serious proposition not to be adapted to frivolous subjects. The general public, boasting it "didn't know much about Art, but knew what it liked" avoided Art shows as being designed exclusively for those who "knew all about Art and didn't like anything."

The first Humorists' Show was a success, however, and another glorious venture of the playful type was "The Exhibition of Bad Taste," sponsored by a group including leading interior decorators. Such a weird collection of household gods and ornaments as this brought together proved for all time that an exhibition could be made of almost anything, providing it was done in a witty manner.

When the Society of Independent Artists gave their first show of Cubist and Futurist art in an armory, thousands and thousands attended out of curiosity, especially attracted by the now historical masterpiece, "Nude Descending A Staircase."

These and other cheerful shows did much to make exhibitions popular. Many art organizations now lighten their yearly program of exhibitions with a humorous show to which contributors may send anything designed to win a smile from an oil painting to an animal made of a peanut.

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The National Arts Club gives over its long galleries every spring to one of these artistic frolics and the Society of Illustrators holds an annual "Exhibition of Playtime Stuff," work done by the members for "fun," and preferably not in their usual medium of expression.



PLAY TIME STUFF
(SOCIETY OF ILLUSTRATORS)
ART CENTER
APR 2nd

Art organizations now lighten their
yearly program with a
humorous show

Any club which prides itself on a varied program of events might find a yearly exhibition well worth while. There is a wealth of material available in almost every locality. Hidden away, only waiting to be brought out and shown, are scores of interesting objects which the community is quick to appreciate.

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In Hartford, Conn., for example, some one suggested a Silhouette Show. It developed that there were a great number of these unique black paper pictures hanging in homes, including one of the very famous silhouettes cut by William H. Brown about 1830, which made the show outstanding and attracted visitors from afar.

Little did those practical great, great grandmothers realize they were creating future exhibition masterpieces when they made hooked rugs for the "spare room" floors and that they would be hung around walls and admired for their "design" and "color" by experts.

And samplers! Not in vain did "Eliza, aged 8 years" toil on her daily "stint," cross-stitching weeping willows above the tombstones of deceased relatives. Time has mellowed Eliza's naïve little gesture of industry into an antique, a work of art. There's something very appealing and human about an Exhibition of Samplers.

The promoters of the first ship model show in New York did not have large faith that it would be important, or make a very brave showing, but the announcements were hardly out when magnificent entries began to be received. Interested persons traveled hundreds of miles to see this exhibition. It was found that there were a surprising number of collectors. The annual shows, which are now held, stimulate and increase appreciation for these lovely things.

Wood carving, art dolls, hand made toys, pottery, lamp shades, screens, craftsman jewelry, weaving, amateur photography, old prints, antiques, rare books—are a few of the possibilities for shows.

Art exhibitions are not so difficult to secure as might at first seem, for the painters are anxious to have their pictures shown under good auspices. The editors of art publications will put any committee in touch with artists

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who would be agreeable to furnishing a large or small number of canvasses.

A loan exhibition, either of pictures or other objects, is easy to arrange. There are many fine things in art owned by townspeople and a committee should be able to locate these treasures and arrange for their exhibition.

There are, too, the "traveling exhibits" sent out annually by associations all over the country—fine exhibitions of paintings, illustrations, advertising art, and a score of subjects. The committees in charge are always anxious to connect with well managed associations, for display.

Several of the railroads have prepared very attractive exhibits of farming, manufacture, and other subjects interesting to or typical of the activities of the people in the cities and towns through which their lines run, and these exhibits are often secured and brought from long distances, and when shown are always much admired.

Announcements soliciting exhibits should give detailed information. It should be stated that all entries are accepted at the owner's or exhibitor's risk. Not only must the dates of the exhibition be given, but the dates between which entries must be received at the gallery. Three days should be allowed between the last receiving date and the opening of the exhibition to permit of hanging and cataloguing. A postal for return is enclosed with the first announcement, with name and address blank and spaces to be filled in with promised exhibits. When these postals are received the committee sends the prospective exhibitor labels or tags to attach to exhibits, with blank spaces for name, address and subject.

When the exhibits begin to arrive at the gallery they should be unpacked and, if sent in special packing cases, these should be preserved and marked, so that the exhibits may be returned in them. When all of the exhibits have been received they should be canvassed by the jury. The

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unworthy exhibits should be excluded. There will be few of these, for not many persons have misconception of the value of the things they send to exhibitions.

The first work of the committee should be to list the exhibits received for a record. From this the catalogue of exhibits should be made up. This is always a last minute job, as the latest received exhibits may be the most interesting and so deserve a mention in the catalogue. The pictures or objects are given identifying numbers, and then the numbers are listed with the captions and titles and name of exhibitor in the catalogue.

Identifying numbers on exhibits should be neat little brass check numbers when available. These may be ordered through art material houses. Whatever the numbers of identification, brass or cardboard, in no case is it fair to smear pictures or other artistic objects with paste affixed numbers, which should be placed just below or at the side of exhibits, or closely associated in some way, other than directly on the surface.

When the pictures, or other objects to be exhibited, have all been massed and the time comes to "hang" or place the exhibition, the outstanding feature should be planned for preferred position on each of the walls, so that the exhibit, when completely hung, will not have all of its gems on one wall, or at one end of the room. It is better to make all sides of the room interesting, and so keep the visitors to the show moving around the room.

If the room is large and the number of exhibits not too many, perhaps all of the exhibits may be hung, or placed, on a single line. Or it may be necessary to hang exhibits on two or three lines. If a single line of exhibits is shown these should be hung in easy viewing position, reasonably close to the eye level of persons of average stature, and all frames hung either from a straight bottom line, or all hung from a common top line. If two lines of pictures or

objects are shown, the bottom line should be a bit below the eye level and the second line a bit above, while very large objects should have no other objects above or below.

If a third line is necessary, because so many exhibits are received, or because the room is small, this is indeed unfortunate. The high line pictures or other exhibits seem to be "skied" and the exhibitors will feel that this is so. If only the poorest exhibits are thus "skied," and this would seem to be the natural arrangement, bad feeling may be engendered by such hanging and very sincere persons feel that they have not been properly treated.

On the other hand if some things of very exceptional merit are also hung on the sky line, the same bad feeling will be avoided and some of the good things may have been done in a broad way, so that they will lose less in a high position. This is perhaps the only great difficulty that a hanging committee will meet, and it is so serious in its possibilities for trouble that it should always be handled with careful consideration.

The amount of available wall space may be very greatly increased by the use of screens, extending outward from the walls. These screens should be high enough to carry one or two lines, at the same height as the wall exhibits. They may be made of simple boards, edged with moulding frame and covered with the same material that is employed to cover the walls.

Glass cases of various types may be rented at a low price. It will generally be found that the exhibits are helped when shown against a background of theatrical gauze, a fine but cheap material, burlap or denim. This may be tacked flat against the wall, or hung with slight gathers at the top, dropping in easy folds to reach nearly to the floor or baseboard.

During the hours of the exhibition, usually from 2 to 6 p. m. and, if open evenings, from 7 to 10 o'clock, some

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member of the committee with knowledge of the exhibits, should be in charge, seated at a desk in sight of visitors. It is not always necessary for the person in charge to volunteer information, but facts should be available for those who ask questions. Whether or not exhibits are for sale, the prices, the inspiration of the exhibit—hundreds of other questions—are certain to be asked.

Certain exhibitions are bound to be of peculiar and special interest to certain persons or groups. It is well to have one special evening devoted to, and arranged for, the entertainment of these persons of special appreciation. Thus at the ship model show in New York several years ago, one evening was devoted to receiving old sailors from the Sailors' Snug Harbor, another to ship masters, the model yachtsmen, etc. Thus the show started off with very large attendance on these special evenings and so was accelerated into a big success very early in the week.

In arranging for publicity some of the outstanding exhibits should be photographed and the photographs sent



Cheerful shows make exhibitions popular

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to the newspapers for reproduction. Special invitations to the private view or reception should be sent to the art editors.

The committee which has planned and carried forward a successful exhibition should not quit when the show has closed its doors for the last time. The exhibits still need to be stored in safety until called for, even though the exhibitor himself is dilatory in calling for his own property, which may be very valuable.

CHAPTER XVI

RAISING MONEY

A period comes in every organization's existence when it not only needs, but must raise more money. If it is a college it requires a larger endowment or a new chemistry building or the teachers want a faculty house with self polishing silver. If it is a club, a new home is desired or somebody has decided that the moment has arrived for making the library pre-Raphaelite. There was a time when these occasions were met by raising funds through subscription. Every rich man, every friend of the institution, even veriest strangers became targets for scrolls of paper endited, "I hereby subscribe the sum of _____ to _____. It was always embarrassing, moreover, to commit oneself to a paltry ten dollars in the same column where an enormous sum was promised by a mysterious and often fictitious anonymous giver of unparalleled generosity. Now the subscription form, while still employed on occasions, is happily growing obsolete and more advanced methods are taking its place.

However, when raising money by subscription, several helpful items should be remembered. Lists should always be made of those who are to be approached and certain names assigned to certain captains or committeemen. This does away with promiscuous soliciting and prevents the unhappy possibility of overlooking a victim or the more deplorable probability that the same persons will be called upon more than once. In particular, the society at large should be warned against asking for donations from cer-

tain influential or wealthy individuals. This may have an arrogant sound, but such a stand gives the committee the opportunity to devise the best means of approach and so obviate any half cocked plans. Otherwise, if the rich Mr. Hank is approached by just somebody in general, the chances are that the ensuing subscription will be much less than a check secured through more regular channels. Moreover, further approach is blocked. For example, in a big Red Cross Drive during the war an attractive young girl who had worked hard for a good quota begged permission to solicit the subscription of a wealthy man in order to swell her fund.

Little attention was paid the affair by the general committee and permission was granted with the result that the fair solicitor, somewhat humiliated, returned with five dollars—a sum incommensurate with gifts from others of a similar social position. There is more to getting money than just asking for it. Victims should be studied and approached from the most telling angle. Now if this possible donor had been cornered by an older man or woman who had said, "Here is the contribution list on the drive. Mr. Dentist is giving a hundred dollars. Mrs. Butcher is giving two hundred and we are looking forward to having you double their gifts," the result would have been more satisfying to everybody concerned. A campaign conducted in an orderly way will not only net more cash, but result in less acrimonious sentiments than where each member of the club beleaguers everybody he meets for assistance—a most haphazard and undignified procedure. There are means of putting imagination into even a straight soliciting campaign. In a recent drive by a woman's college, attractive letters were sent out to various fathers, brothers and sweethearts asking them to join the society of Kith and Kin. A list was appended of imaginary degrees, each bearing a different initiation price. The Grand Master of the

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Home was worth \$100; The Guardian of the Hearth \$75 and so on down a list of semi-dignified and some amusing titles. A membership certificate was sent out reading—"This is to certify that——having paid into the——College Treasury the sum of——golden Welcomes of standard weight, thickness and ultra-desirability is not only unanimously elected and joyfully acclaimed a member of the exclusive society of the——Kith and Kin, but is also exalted above all others of his kind to the degree of——, a significant honor which permits him to snore without remonstrance from others, to go without his coat on hot days, to have two helpings of dessert at all meals and to comport himself generally as he deemeth wise and prudent without criticism from any female of the species whatsoever for a period of one year from date." While this is merely plain begging for money, it is at least somewhat sugar coated and that is what the new drives must be.

The more advanced schemes of raising money take as their motto, "We give you something for what you give us." In other words, commodities are bought and sold and the profits turned into the club. This makes cash extraction less painful than the old method and certainly more pleasant for those who are managing affairs.

Dances, amateur theatricals, card parties, bazaars and teas are already quite well known as a means of making the public part with its money, but there are many other ways—some dignified, some amusing and clever. Perhaps one of the best and most dignified methods which has come into vogue is buying up a well known lecturer such as Conan Doyle for a certain date and re-selling the tickets at a price to compensate the lecturer's management, cover the expenses of the hall and still net a profit. Where a really big person or a much advertised person is selected, it is possible to make a thousand or two with no effort at all as the

seats practically sell themselves. It is also possible to buy out moving pictures houses, theatres, etc., for certain nights and re-sell at a profit. In the case of a big success tickets will dispose of themselves and people don't mind the extra tax for charity. In the case of a show which for one reason and another is not doing good business although not without worth, the manager is usually willing to make a sacrifice on receipts for advertising purposes and tickets can be sold at regular rates with a profit.

In some towns, too, the owners of amusement places have a regular ruling about giving their houses to charity so often during the year. For example, the directors of the Metropolitan Opera Company have been so often asked to contribute money or charity concerts that in order to protect themselves they have made a regular ruling that they will give the Opera House to charity several times yearly. From a list of applying organizations selections are made as to their worthiness, whether they have used the house before, etc. The organization which has received an O. K. on its application is obliged to guarantee the price of all the seats in the Metropolitan with the exception of the boxes and stalls. The seats are then disposed of at regular rates and the boxes are sold for what the organization can get. When the highest price box is sold at the rate of \$100 it is possible to clear \$7000 on the deal and yet be connected with an event which is in every way meritorious and redounding to the credit of the organization which arranged it.

Where clubs are in need of money for a new building the best means now used is to sell bonds on the structure and ground. These bonds run from \$50 to \$1000 and draw interest at the rate of 6%. If the property is good and not overvalued, the bonds make an investment instead of a gift and yet provide the club with the money it needs. By renting the basement of the building as a dining room or

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something of the kind, arranging apartments, offices or rooms for rent, the club obtains its rooms free and has enough income to pay interest on the borrowed money and amortize its mortgage so that in time it will be free of debt and all the bond holders will receive their money back. This is certainly more pleasant to look forward to than giving away a hundred dollars for a building one may never use owing to possible change in location or interests.

In selling bonds or in raising money by subscription or other means, it is always well to make a game of it if possible. For instance, certain committees are designated the reds and blues, with captains, and a prize of some description is offered for the team bringing in the most money. Weekly meetings should be held in the form of dinners and a jolly band is always a great adjunct. In fact, any emotional pleas to the committee or to the victims are of value, for people do things under emotional stress they would not consider at other times. In one drive to benefit a hospital fund a giant sized thermometer was placed in a public square and the increasing donated sums were registered from time to time. Many people gave who would not otherwise have contributed, just to see the red line creep up toward different black figures. The whole psychology of relieving people of their money is a study in itself.

If a wagon were filled with geraniums and sent around with a peddler it would take all day to convert the blossoms into cash, but take the same flowers to a club room or place of amusement and tell a story of a dear little old lady who has been raising cuttings for the cause and start to auction the flowers off with stories about each clipping, pitting one side of the room against the other, every flower will be sold at an enormous price within a few moments and people will clamor for more. During one of the later Red Cross drives in the southern mountains two enthu-

sists went about among the highland dwellers trying to tell isolated sections about the war and clinch interest by taking subscriptions. Coming to a little cabin in a sunlit clearing the visitors dismounted from their horses and pushed their way through some hounds toward the little dwelling's one room. An old woman sat by the door looking out, an old man lay on the bed breathing heavily. The callers awkwardly explained their errand. The old lady advised them to see Minty who was hoeing. She would go get her, she apologized, but her husband was dying and she felt she ought to stay with him. At such a juncture the solicitors tried to steal away, but were conducted by some ragged youngsters to Minty. Minty was a woman of perhaps thirty. After she had rested on her hoe and listened patiently to her guests she stated quietly that she hadn't much to give; that her husband had left her with seven little children; that her sister had died leaving three whom she had adopted; that her father had been sick a long time and she was home looking after him and her mother; that with so many mouths to feed it was difficult to make ends meet. Abashed, the callers again tried to steal away, but the woman stopped them and sent one of the children to the house for her purse which was hanging on the door. When the worn little receptacle was brought she emptied it into one of the caller's hands. Nine cents! "It's all I've got," said the giver cheerily. "I certainly am sorry it ain't more." When this little story was carried to the towns many who had planned to give only a dollar gave five which proves again the value of striking not only at the head but at the heart. People like to know certain statistics, such as that the money they are giving will buy seven hundred bath faucets and the like, but when all is said and done it is the little touch of human interest that opens the heart and the purse strings.

Rummage sales have always been a popular means of

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raising money. They are of value in helping the house-wife rid her premises of everything she does not want and afford a chance for the less well-to-do to pick up odds and ends at a bargain. Sometimes, too, there is a chance for graft as in the case of the lady who sent two of husband's suits to the sale only to find later that he treasured them and was anxiously ransacking the house for them. Naturally she sent a maid post haste to buy back her contributions at any price and the price was not small. These rummage sales have been known to net as much as \$4000. Their success depends entirely on the committee managing them. A contributed room or store, good sorting and marking, an automobile or two to retrieve donated articles and a patient sticking to the job are essential. The monotony of the scheme may be varied by new forms of approach such as one given herewith:

Rummage now for Wellesley
Do——please do!
Even if you rummage out
Nothing but a shoe!
Nothing is too poor for us
Nothing is too good
So rummage now for Wellesley
As Wellesley women should.

As a rule the really big undertaking such as a theatre party or leased lecturer brings in more money with less effort than other schemes. For this reason some committees sneer at ideas which will retrieve only fifty or two hundred dollars. The value of little schemes is that they interest some people who have not the money or the inclination to buy tickets for a lecture. In one drive one woman sold hair nets, another salted peanuts, a third waffles on Sunday mornings. The amounts taken in were not stupendous, but

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if fifty women are doing some little thing which nets only \$35 per piece, nearly two thousand dollars, that nobody misses, is added to the cause.

One energetic little bunch of women opened a tea room to earn money for a cause and did so well that they surprised themselves. Two men hired a hurdy gurdy and went after pennies with surprising results. There are any number of schemes which can be devised. Take, for instance, the idea of having a good seedsman donate or sell at an equitable price packets of flower seeds for spring planting. These are sold at honest rates and are usually in demand. If the club has a color it can advertise all blue gardens or all yellow gardens or whatever the color happens to be.

Instances may be multiplied endlessly, but vicinities differ and schemes go out of fashion. The chief point is that value received should be given when selling goods for charity as for anything else. The sum may not be raised so quickly, but the results are more satisfactory. Slow and sure small gains are not to be despised. Impatient committee members are a real hindrance just as is the woman who sells an article for a dollar and keeps the rest of the \$5 handed her on the plea that it is for charity. Robbery in the name of charity is none the less robbery. Honest values and honest service ensure respect for the organization and for the individuals connected with it. Above all the public likes finesse or a carefully laid atmosphere. A good fortune teller can read palms more easily in the sunshine than anywhere else, but the monetary results will never be so good unless she reads them by a dirty candle in a ghastly cave. Certain events need to be staged. For this reason a committee with imagination is apt to be more valuable than a committee which knows all about finance and which passed arithmetical examinations with high honors. A treasurer or auditor whose figures don't look

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like hen scratching is to be desired, but the remainder of the committee should consist of members who can make the world at large believe in fairies.

CHAPTER XVII

DRAMATIC PRODUCTIONS

The selection of worthwhile material is the chief essential when preparing to stage a dramatic offering. The reason for this is that a trivial play such as may be bought by the hundreds for fifteen to thirty cents each and which deal with some insignificant subject such as, "Who lost the frat pin?" is really a waste not only of the actors' time, but of the audience's as well. While every dramatic composition that costs fifteen cents may not be worthless, much of the material sold by so-called entertainment houses possesses no beauty of style, no worth while theme and utterly lacks force and appeal. There is seldom a line worth remembering and it is impossible to gain any dramatic insight or pleasure from rehearsing it. On the other hand, a more or less standardized play of unquestioned literary merit grows in fascination each day work is expended upon it. New values constantly emerge, little problems appear which require triumphant conquering, the lines are pleasant both to memorize and interpret, the actors derive a sense of satisfaction in being connected with something worthy, and long after the final performance carry the thought of the play always as one of their real achievements.

There are two reasons why this style of dramatic offering is not given more often. One is that committees do not know how and where to obtain such plays and the other is that a general fear seems to exist that anything up-to-date is attended by a heavy royalty and must therefore be taboo. As a matter of fact, a play which has been

Photo by Apeda

Brilliant hued oil-cloth flowers and haystacks against a black cyclorama. The batten on ropes illustrates how such a decoration may be lowered into place or raised out of sight when not in use. The unsightly batten is masked by a border when the stage is set.

Design by Watson Barratt
(See pages 79 and 238.)





Photo by White

Design by Watson Barratt
A single set piece against a cyclorama will often afford an atmospheric and striking setting as this lantern and pedestal from a French Revolution number in a recent Revue. (See page 229.)

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popular in New York and which has enjoyed such a long run that it is well advertised is apt to draw a larger crowd and make more money for amateur producers than one of the high school efforts so frequently presented. After *Seventeen* and *Daddy-Long-Legs* achieved popularity and were beginning to send out road companies, several wide-awake organizations in small towns made arrangements with the producers for amateur presentation. Because the plays had been widely discussed, these organizations were enabled to charge prices which easily took care of the royalty and yet netted a good profit. The policy of passing over a play, therefore, because royalty is demanded is not always wise. Incidentally, the practice indulged in by some amateurs of using a well known play and changing the name to avoid royalties is not only dishonest and liable to subject the offenders to fines and unpleasant publicity, but the advertising possibilities of the play's name are scattered to the winds when this is the very side of the play which should receive the most comment. A big current attraction even though it may lack the true literary quality which is desirable usually possesses human interest or some redeeming feature which, plus the advertised name, makes it desirable from a box office standpoint.

A fairly safe guide when searching for a suitable play is to consult the bulletins and catalogues of the Drama League of America and the list of plays of the Little Theatre. Among the latter may be found such standbys as Dunsany's *Gods of the Mountain*, *The Golden Doom*, *The Queen's Enemies*, *A Night at an Inn* and *The Laughter of the Gods*; William Butler Yeats' *The Land of Heart's Desire*, *The Hour Glass*; the various Portmanteau plays of Stuart Walker; the Harvard Workshop plays; plays of Eugene O'Neill, Masefield, Maeterlinck, Hartley Manners, Lady Gregory, Dreiser, Beulah Dix, Susan Glaspell, Alfred Sutro and numerous others. Many excellent

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little plays, also, may be found in back numbers of *Smart Set Magazine*. It is always desirable for a committee to read over even well recommended plays before buying for the simple reason that a script which may be ideal for one locality may seem entirely too sophisticated for another. Therefore, a play which will not offend the expected audience is advisable and if it can produce thrills and amusement so much the better.

In general, a bill consisting of three one-act plays is preferable for an amateur performance than one three or five act play because the former program is more varied, makes use of a greater number of players, uses more scenes, and is apt to please a larger number of tastes. Moreover, three casts may be utilized, thus making it possible to put in one-third the rehearsal time required of one cast producing a three act play.

An excellent varied bill for an evening's entertainment consists of:

The Florist Shop by Winifred Hawkridge (Brentano)—
(A moving but humorous little story of a gum chewing florist's helper with a romantic heart.)

The Land of Heart's Desire by William Butler Yeats
(MacMillan)—(An Irish folk tale of faeries and a bride.
This offers an opportunity for good dancing.)

A Night at an Inn by Lord Dunsany (Luce)—(A hair raising mystery tale of the theft of a ruby from the eye of a Hindoo god.)

Another interesting experiment is to present three plays of different countries as:

The Constant Lover (English) by St. John Hankin—
(Clever dialogue between a young man constantly in love and a young girl longing for a constant lover.)

Autumn Fires (Swedish) by Wied (Stewart-Kidd)—
(Two old men in an old men's home quarrelling over a grandson.)

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The Boor (Russian) by Tchekoff (Stewart-Kidd)—
(The tale of a mourning widow who falls in love with one
of her husband's creditors who abuses her.)

This bill has a more sophisticated flavor than the first and is perhaps not so well suited to all occasions, but it is interesting as an experiment and may be varied by the use of a French or Spanish play which may be found in *Fifty Contemporary One-Act Plays* (Stewart-Kidd.)

The choice of plays depends largely on the number of actors to be fitted with parts and the character of the audience. It is obvious that a list suitable for one locality might be most undesirable in another. Therefore, it is almost impossible to save a committee the work of actual selection. Where longer plays are desired such authors as Shaw, Galsworthy, Guitry and Pinero are standbys, but they cannot crowd out good old plays like *The Rivals*, *School for Scandal*, *The Knight of the Burning Pestle*, *Wilhelm Tell*, *Richelieu*, and the more recent and poetic *Francesca da Rimini*. A popular list of successes now being played in stock includes *Smilin' Through*, *The Boomerang*, *A Little Journey*, *Polly with a Past*, *Pomander Walk*, *Kismet*, *Peter Ibbetson*, *Mr. Pim Passes By*, *The Charm School*, *The Girl of the Golden West*, *Rollo's Wild Oat*, *Monna Vanna*, and *Nice People*.

While plays often go out of style and need revision to bring them up to date, amateurs still love Bronson Howard's *Banker's Daughter*, *Shenandoah*, *Young Mrs. Winthrop*, *Saratoga*, and *Old Love Letters*. Likewise, Gillette's *Held by the Enemy*, *Esmeralda*, the *Professor* creep in for consideration along with Hennequin's *Pink Domino* and Moliere's *Tartuffe*. Many of the plays well spoken of on the Metropolitan stage, such as *Loyalties*, *March Hares*, *Dulcy*, *The Bat*, *He Who Gets Slapped*, and *Liliom* are usually procurable in book form soon after the close of the play's run.

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When a dramatic production is chosen either with an eye to its literary value, the actors it will fit or its possible box office attraction, and a suitable cast has been selected, type-written copies are made of each part. This consists of all the lines of a given character preceded by a cue line, as:

"* * * * I ain't never had no luck.

SETH (*rising*) You ever tell an' I'll skin yuh alive.
* * * Huh!

SETH—Yuh know what I've got on yuh!"

Many actors find it easier to memorize where they see only their lines and cues on paper. Therefore, they are seldom given copies of the entire play, although this is read at the first rehearsal in order that the players may have some conception of the general scheme of things.

There are some eccentricities about script which are unfamiliar to new actors. By left and right, for example, is usually meant the left and right of the actor as he faces the audience, or, in other words, *stage left* or *stage right*. *Down stage* refers to that portion of the stage toward the footlights while *up stage* is the reverse. When an X is found in the business of the script it calls for a movement across the stage. *Enter* calls for the actor's appearance on the stage while *exit* is his signal for departure.

While a director is always essential in staging a production, since it is necessary that there must be a conductor or interpreter to assemble the different parts and bring harmony out of the whole, it is well for the actor to remember certain salient points, as it will save him much criticism from the front.

1. One of the oldest amateur tricks is to play too far back stage. Facial expression is necessary as well as words and the audience is entitled to both. Actors who get over do not hug the up stage wall.

2. Enunciation should be distinct. For this reason ama-

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teur acting is an excellent corrective for those who have a tendency toward slovenly speech. Yelling is not necessary, but the voice must be thrown out to carry. It should be remembered that others in the house besides the front rows are entitled to hear, and the director's orders, "Now sell it to the gallery—sell it to the gallery," may well be kept in mind.

3. In general, beginners in stage craft are apt to over act, putting in numberless gestures and unnecessary movement just to show how at home they feel. As a matter of fact, steps, which the business of the play does not call for, cannot but appear forced and many meaningless gestures irritate an audience.

4. When a move is made it should have the appearance of naturalness and be the outcome of action. In order to achieve ease of movement, the actor should be in such constant and perfect physical balance that he can shift from one position to another on a moment's notice without awkwardness.

5. When a movement is once started, the actor should see it through. If, for instance, it is necessary to place a book upon a table down right, the player should walk up to the table and not stand in the center of the stage and try to reach over to it without traversing the entire distance. This may seem an unnecessary instruction, but much stage awkwardness is due to the actor's inability to walk when it is demanded. If actors would bear in mind the necessity of short steps and enough of them to insure approach to an object instead of the eternal boarding house stretch, the stage presence would be greatly improved.

6. A cardinal rule of acting is to watch the eyes of the person addressed. If this is not done the actor gives the impression of "speaking a piece." Where the director trains the recipient of dialogue to listen properly, conveying his thoughts or concealing them by his expression, this reac-

tion will give the speaker the proper impetus for his actions.

7. Entrances are extremely important. A bad one can practically ruin the remainder of an actor's work for the evening. A good one may prejudice an audience greatly in his favor. In order to secure a good entrance it must be made *on the cue*. Many amateurs intend to do this and they wait for the cue. Suddenly out of the jumble of words upon the stage, the waiting actor recognizes his cue, catches his breath, tries to think of his opening line, and starts to go on. By that time there is silence, a hitch, the tempo of the play is lost, and the entrance hurried and awkward. The good player usually memorizes for an entrance not only his cue, but also what he calls his *get ready* cue which usually comes two or three speeches before the actual cue. Thus, if the real cue is, "Ouch!" the get ready cue may perhaps be, "Don't come any nearer!" When the waiting actor off stage hears this, he takes his facial expression, goes over his opening line and in general gets up steam for his entrance on "Ouch!" By following this method it may be seen that there is no loss of headway as is possible if the brain does not begin to function till the actual "Ouch!" is spoken.

8. Not only should entrances be on cues, but all speeches should be on cues unless otherwise directed. A pause between each speech of dialogue can ruin the best play ever written and make it absolutely hopeless. In order to avert any such calamity the actor must mentally time the speeches of the others so that he will not cut in ahead and spoil a possible point or laugh or lag behind and hold up the tempo of the play.

9. In comedy the actor should learn not to talk through the laughs of the audience. This is very difficult, for often laughs come at different times and cannot be absolutely prepared for. Nevertheless, the actor should teach himself to stop without appearing to do so, allowing the laugh

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and getting under way again with no effort as if nothing had happened.

10. A deplorable amateur trick is the intoning of prose in an attempt to make it sound poetical. The strongest player usually sets the key and the others tune in. This is a state of affairs every director dreads, for when a cast once starts it and acquires the notion it is doing something artistic, TNT and a cyclone combined are not strong enough to bring about reform. As a matter of fact, even in poetical plays character and contrast must be achieved. In order to get these the actor should remember his own characterization and strive to make it important without emulating the voice and mannerisms of another.

11. If an actor has no conception of the part handed him, he should talk it over with the director in preference to an outsider, for the director knows how he wants the part played and it is easier for him to suggest in the beginning than to change misconceptions after the player has started on the wrong path. In one small town a director had the exasperating experience of encountering a whole cast with the enunciation, intonation and mannerisms of the village school master who loved to read plays. Knowing the pedagogue's aptitude for the drama each player approached him separately and asked to be shown how to read the part. Thus fortified all appeared before the director. This poor man instead of starting in to rehearse the play had to spend days undoing the chanting of the teacher faithfully portrayed by nine actors. Three of the nine could never be made to believe that the director was right and the reader wrong with the result that instead of a live play the director was forced to sponsor a recitative of singsong.

12. Many amateurs as well as professionals brag that they never begin to act until they are before an audience. While it is more or less true that the crowd furnishes the

incentive for the best work, yet the actor who does not indicate to the director what he means to do or of what he is capable is making a serious mistake. Where the actor conceals his intentions either through laziness or for other reasons the director is apt to build up the play from another angle. When, therefore, the secretive one suddenly comes forward the opening night to show of what he is made he is likely to disrupt the balance of the play besides ruining the team work of the cast which is absolutely essential to a good production.

13. One actor should never attempt to "hog" the stage. While he has the center of the stage it is his privilege to put himself over to his utmost, but when another is in the limelight no attempt should be made to steal the attention of the audience. By this it is not meant that a character must drop his impersonation. It is possible to smoke, knit, chew and do many things in character without actually bidding for the eyes of the house.

14. It ought to be perfectly obvious to every actor when he is standing with someone else between himself and the audience and yet bunching is one of the most common troubles of the amateur showman. Every actor should remember that the stage should be kept in continual balance and that the director is striving for a series of stage pictures. A group photographer invariably has to drag forward this one and rearrange that one so that all faces are visible, otherwise the completed picture is sure to have a messy and amateurish appearance. The same is true of a stage picture. Different members of the group must show and show in proper relation to one another. While much of the actual arrangement is in the hands of the director, the actor can help by not hunching behind another character. It is easy to take a step or two to the right or left even if the other character has somewhat lost his correct position.

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15. The wise amateur usually rehearses with props. A needed mirror, for example, may not be at hand during rehearsal time, but a stick of wood or bit of pasteboard should be used so that lines may be learned coincident with business. Where this is done lines suggest business and business suggests lines thus making it almost impossible for the actor to forget his part. Furniture is seldom available for early rehearsals, but chairs may be placed to represent settees, tables or other objects which must be circumvented or used.

16. Many amateurs are given to ad libbing. While it is impossible to make the statement that this never is funny, it is safe to say that it seldom is. Many of the fancied extemporaneous speeches on the real stage are carefully planned and rehearsed to give this effect. The actor, therefore, who thinks he has some good ideas to add should talk them over with the director in order that the play will not be built out in the wrong spots and also to give the other players an opportunity of knowing what may happen. In one of Al Jolson's plays, the comedian had a scene where he described catching a fish. Mr. Jolson's chief amusement was to get a new and unpronounceable name for that fish every day in order to hear the girl who was supposed to repeat the line after him stumble. In as much as she was in on the joke and knew she was supposed to make a fool of herself it always went well, but had the comedian sprung the idea without preparing the young lady a catastrophe might have resulted.

17. It seems almost needless to mention the advisability of trying to feel and be a character. A shrinking old lady does not talk or act like an independent, sharp little old lady. A blind or lame person usually has certain mannerisms. Naturally when the actor conceives his part, he should play it consistently, not trying to be French one moment, English another.

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18. Finally every actor should study his part for business, language and values. He must decide which parts to throw into relief and which to tone down, and, above all, he must cooperate with the director who will seek to enforce some of the suggestions herein noted.

If all work together to present the chosen play as worthily as possible, the result cannot but be creditable, and often it is really inspiring.

CHAPTER XVIII

REVUES AND VAUDEVILLE

A revue or vaudeville show is a performance consisting of many unrelated acts. The former may be built around a single motif and is usually brought up to date by burlesques on recent books, plays, current events or town happenings. A vaudeville is more generally a hodge podge of numbers with no attempt at cleverness, style or satirical qualities, but aiming to present a variety of acts calculated to please the appetite of some special audience. Each is excellent in its way and the choice depends on the particular audience which is to be reached.

The great advantage of either over the straight drama is that it utilizes a larger cast and the larger the cast the greater the drawing power of the show. It is apt to be more popular than a serious play because the latter must perforce have as author Shaw, Dunsany, Guitry, Pinero or someone else and this stamps it in such a way that persons with strong predilections are sure to say, "No, I never did like a *Scrap of Paper* and I certainly am not going to see it mangled by an amateur cast." A revue on the other hand must be largely original and nearly always piques curiosity since its very nature suggests there will be satirical allusions to local matters. Also, it is so varied in character that if one number is poor, it may be glossed over and forgotten, for if any work at all is put into it, the staging of an altogether poor revue is almost impossible. Not only is the good revue apt to please more of an audience than a play, but also the cast usually prefers it since there are fewer

lines for individuals to memorize and the very variety keeps rehearsals from tedium.

There was a time when all amateurs gave *Pinafore* and *Pirates of Penzance* and everybody had a jolly time. So called operettas have gone more or less out of date not because there is anything intrinsically wrong with them, for it is doubtful if anyone will ever again write as good lyrics as Gilbert and Sullivan, but because fewer persons seem to study singing than formerly and the public has grown more critical of untrained voices. The revue gives all the effect of music and jollity without necessarily containing many, if any, singing voices.

The preliminary plans for the show comprise the most difficult step of all, as there is either too much material from which to select or not enough, and painstaking construction and building are necessary. The organization which has its own writers is in a very fortunate position, but it is not essential that all matter should be original. The chief problem is to select a varied entertainment—some music, some dancing, numbers that are pictorial, comedy scenes, travesties on current events and the like. The usual arrangement of these numbers is to alternate them, but this is more or less governed by the necessities of the scenery. *A successful revue must contain no waits between the different scenes.* In order to accomplish this every number is not given on what is called a full stage, i. e. the entire stage. This is divided into three sections and scenes are set within scenes so to speak and peeled off like the layers on the old fashioned candy jaw breakers. The three sections are numbered from the audience toward the back of the stage and are known simply as, One, Two, Three, and the technical parlance is a "Scene in One" or a "Scene in Two." Now interiors for small living rooms, laborers' cottages, boudoirs, etc. may be set between One and Two. Some comedy scenes where

there are not more than three characters and which do not require set pieces or props may be done in One. Good monologues should be scheduled for One, also numerous musical numbers such as vocal quartettes, banjo numbers, and the like. An attractive Japanese curtain with musicians, garbed in Nipponese costumes, playing instruments in front of it makes a charming little picture in itself. Again the

FOOT LIGHTS APRON

1

2

3

The stage is divided into sections to make quick scenery changes possible

curtain and musicians may be Russian in character or negro in character or what one will.

Frequently the same idea may be carried throughout for scenes in One. For example, in one of Ed Wynn's shows every scene in One consists of actors appearing to interview the producer about obtaining jobs. Wynn inquires what they can do and tries them out. This gives opportunity for comedy, musical and acrobatic numbers and contributes

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a semi-personal touch that an audience always loves. In one instance a quartette appears and after getting considerable amusement out of their pronunciation—a sort of reincarnation of the old Frank Daniels' *oblongata* or *oblongetta* gag—Wynn plays the piano for them to sing. Again it is a tumbler; another time a boy who can bark like a dog a hundred miles off (Simply opens and shuts his mouth) and do an imitation of one, two and three gold fish (Wiggles one hand, then two hands, then two hands and tongue.)

On the other hand tiny playlets may be produced in One with no properties. These little plays are scarcely more than animated anecdotes and yet they serve to kill time while the stage is being set. For example, in a recent professional show two men enter in One. A———says he must run home, kiss his wife and get ready for dinner.

B———says, "Do you mean to say you still go through that old bunk of kissing your wife when you come in and go out?"

To which A———retorts, "Of course! Women appreciate it and it helps everything to run smoothly. Well, good-bye, old chap, I must go." Thereupon, A———exits and Mrs. B———enters. B———steps up to her, kisses her and is amazed when she bursts into violent sobbing.

"Why what's the matter?" cries B———.

"Matter!" sniffles his wife. "I've had an awful day. The butcher won't let us have any more meat because you haven't paid the bill; the cook's left; the sink's stopped up; and now——now you come home *drunk!*"

There is a laugh from the audience, black-out or darkness on the stage and everything is in readiness for another little number in One or for a larger stage if it is ready.

Where expense is a serious item and only one curtain or drop can be used as background for acts in One, it is better if material of a neutral hue is employed. It may be lined

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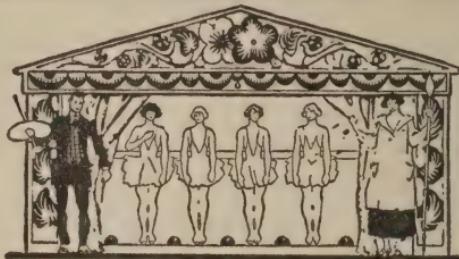
pineapple cloth (75c per yard) or velvet or monk's cloth or anything else ornamented with a little appliqued design or left bare. Some simple property such as a basket of cotton will give sufficient atmosphere for mammy songs, and other equally simple objects may be used to denote various locales. It should be remembered, however, that scenes in One should not be complicated by many properties as their only *raison d'être* is to make a quick-away for other scenes possible.

It is well to make sure that there will be sufficient pleasing numbers in One so that the real scenes of the show may be set behind while these are in progress. The usual revue or vaudeville performance is divided into two acts containing from sixteen to twenty-five scenes of three to fifteen minutes each. It is better that no scene should consume more than ten minutes, but occasionally where there is a good one act play or spectacular number which exceeds that, the rest of the bill is cut so the programme will not run over time. From 8:30 to 11 is as long as any audience cares to sit still and it is better to have fewer numbers and do them well than many numbers of less quality.

Not only must material be selected and arranged with an eye to variety and swift scenery changes, but there are also certain notes to be remembered. The opening should either be a chorus or a noisy number of some kind in order to get the audience in a good humor and settled for the more quiet acts to ensue. The finale of the first act should usually be an ensemble number with catchy music, a good punch and hurrah to it, as the audience may then be intrigued into awaiting Act Second after the intermission. The finale of the show should always be spectacular, gay and musical so that the audience will depart in good spirits. More than one otherwise excellent show has been utterly ruined because a solemn one act play was scheduled for the finale. Slow moving material should seldom be placed in

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the second act, as the audience is beginning to tire and wants things to jazz up. Often a number that will win no applause in the second act will be received more



100 ILLUSTRATORS (The Men and Women whose work you see every day) — in the Society of Illustrator's Annual Show

AT
The Century Theatre Roof
Central Park West and 62nd Street
FRIDAY AND SATURDAY
MAY 11th & 12th 1923
CURTAIN 8:15

This is the First Time that the
Illustrators Show has been
presented to the PUBLIC

Scenery by the ILLUSTRATORS
See the CHORUS of FAVORITE MODELS

TICKETS \$3.30 INCLUDING TAX
on sale at The Art Center 65 E 56th St
and at the Century Theatre Box Office

A good poster contributes to the success of a revue

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favorably if put higher up on the bill. Exact placing is an art that comes with more or less experience, but it is just as important as good material and the two must go hand in hand to obtain a worthy performance.

Where the organization is of some particular character, the show gains value if material is connected in some way with the general theme. For instance, the following program given by the Society of Illustrators was varied and yet more or less applied to art. From a critical standpoint it is over long and insufficient acts in One were planned. In this case the numbers were so exceptional that the audience remained until after twelve, but it is not advisable to set such a precedent.

Scene 1. Truly Murals—a sketch showing what happens when the state comes to market for fine art. This ended in the rapid posing of a burlesque mural.

Scene 2. Our Favorite Models—a bevy of wooden mannekins representing gaily gowned chorus girls. These worked hands, heads and feet in time to music when pulled by unseen strings from behind. A handsome tenor sang the song to accompany them.

Scene 3. The Palette—through one of these large painter's accessories walked semi-draped models. While singing the accompanying song the artist took down spots of color from the palette and flung one over each girl. As each spot of color was a gown the models were soon parading in all hues of the rainbow.

Scene 4. The Critic—a satirical sketch on the pomposity of the critic.

Scene 5. The Fly Swatter's Ballet—a ridiculous dance done by a number of men dressed as housewives chasing a small man garbed as a fly.

Scene 6. The Bus—a humorous sketch depicting some artists en route to Greenwich Village.

Scene 7. Nothing to Do—a sketch showing an artist

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and his different models and popularized by the artist's on the spot sketches.

Scene 8. The Magazine Stand——showing a number of gigantic magazine covers against a black back drop. Against each cover was posed a figure garbed in accordance with that particular magazine's standards of pictorial display. As the traveller who could not make up his mind which magazine he would buy, sang his song, the different persons from the covers walked down and recited their merits in humorous verse before doing a little dance with the traveller. The number ended with a big ensemble of music and dancing.

ACT 2

Scene 1. Murder——a spectacular and serious play about an author who did not wish to change his manuscript to please an editor. There was music and dancing in this act and the novelty of a telephone and every day objects which grew to gigantic heights.

Scene 2. More Mannekins.

Scene 3. The Remuddled House——a sketch depicting the craze for interior decorators.

Scene 4. Men Who Make the Nation Laugh——a dancing and drawing act by famous cartoonists.

Scene 5. Japanese Prints——posed tableaux with music and a soloist.

Scene 6. The Fashion Show——depicting two dummies in a garret discussing styles while out of the darkness the toilettes of 1892, which they visualize, appear to old tunes.

Scene 7. The Fatal Wedding——colored slides humorously illustrating an old song.

Scene 8. A Dancing Marathon in One.

Scene 9. Queen Tut's Tomb——showing art objects brought from the tomb. This was in two parts—a humorous dialogue in One before a drop with the tomb painted on

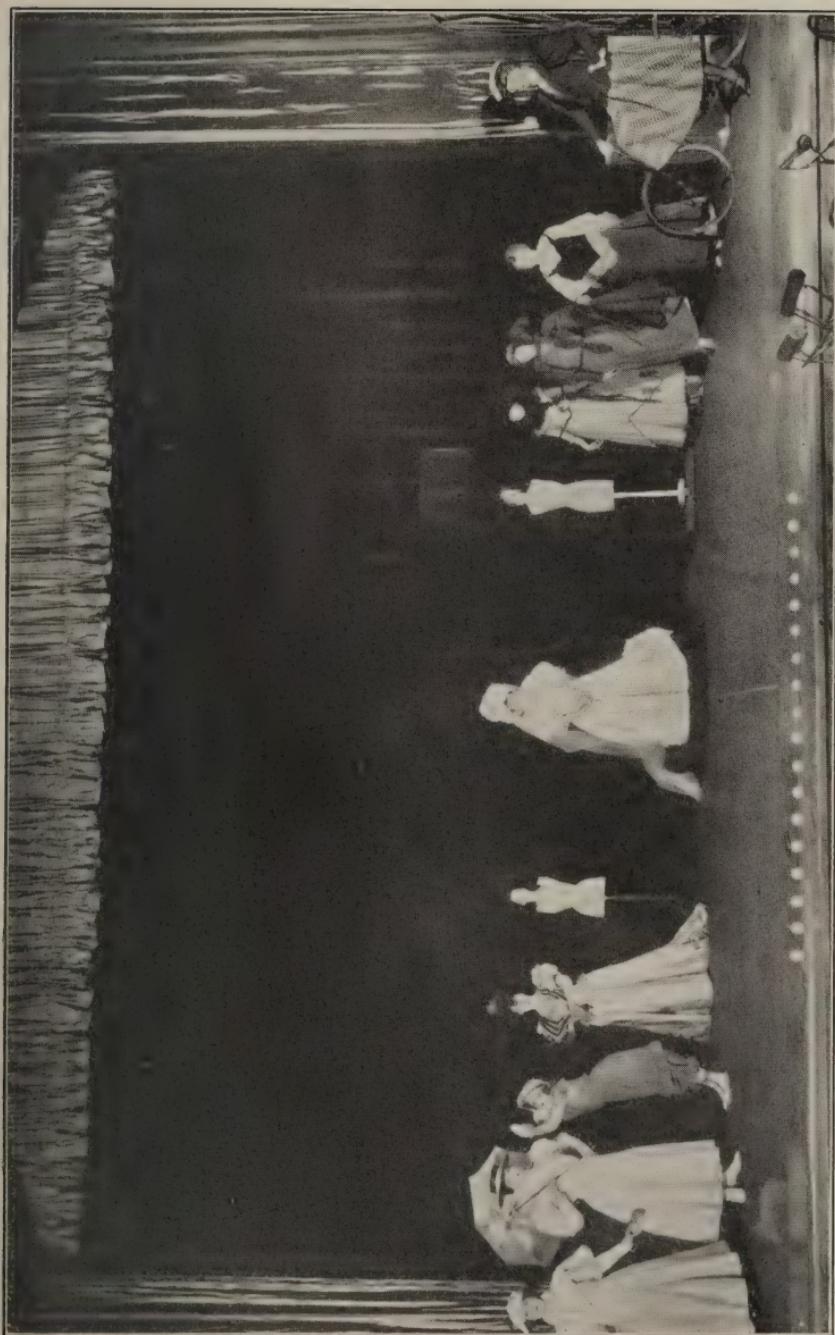


Photo by Apeda

Helena Smith Dayton's "Fashion Models of Yesterday" from *Artists and Models*, the professional version of an Illustrators' Revue. The reminiscing dummies are actors with screened bodies whose heads apparently rest on varnished forms. (See page 220.)



Photo by Apeda

The James Montgomery Flagg "Magazine Stand" from *Artists and Models*, the professional version of an Illustrators' Revue. The actors are posed against profile board covers. (See page 220.)

Design by James Montgomery Flagg

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it and a full stage scene into which this opened showing the interior of the tomb and a ballet of Egyptian wings.

All these numbers were introduced by an attractive feminine artist with a poodle who went in front of the curtain to announce the next scene by placing the number on the dog—a valuable idea when for any reason there is indecision as to what order scenes are to be played owing to necessary late arrivals of certain performers. In this case scenes were numbered by letters in the alphabet and the dog wore letters to conform. The program announced, "Scenes in the order of their appearance—if they appear!"

This program calls attention to the fact that practically impromptu numbers are frequently the hit of a show. The cartoonists, for example, because of their newspaper duties said that they could not take part in the performance if rehearsals were necessary. As a result, a little dance number was devised for them in which they did steps in unison while each man spoke one line of a ridiculous comic song. They had two rehearsals—just enough to know what they ought to do without having acquired the facility of doing it. When the performance started no two men did any given thing at the same time—a state of affairs that reduced the audience to hilarious tears. Somehow, there was something sublimely humorous about watching a body of the best known men in the country—whose salaries mounted into the hundred thousands if not into the millions—and seeing them turn the wrong way at the wrong time.

Well known persons cannot always give the time for rehearsals and yet their names have great drawing powers. In such instances, they can be utilized by bringing them on while a silhouette or crayon artist makes a quick sketch or in other ways. One method in getting a laugh is to raise the curtain a foot or two above the floor and have a number of well known persons walk behind it. The audi-

ence is then offered a prize for guessing which feet belong to whom. Considerable merriment usually ensues from this experiment especially where the people participating are celebrities.

A program need not consist of all original features as was the case with the above program nor need it have a single motif nor be jazzy to be effective. An attractive bill given at a summer resort with a cast drawn from all the summer hotels consisted of an opening number of Dunsany's *The Queen's Enemies* which is very spectacular, followed by a humorous scene satirizing various people and events about town. This, in turn, was succeeded by the *Floradora* sextette done by children under six years of age. A spectacular number called *The Lily Boat* was next shown and was displaced by a closing number called the *Bubble Dance*. From a critical standpoint this show had too many pictures and not enough humor, but it erred pleasantly on the side of being not overly long.

The most interesting consideration about this performance was that the stage was absolutely ceiled in. There were no wings and no overhead, or flies, so that a real problem in the way of scenery was advanced. In general, this was conquered by a number of drops or curtains fastened to the ceiling by screws, rolled tight against the ceiling when not in use and hidden by borders which consisted of two foot flat strips of blue cloth fastened to the ceiling the entire width of the stage. *The Queen's Enemies* was presented first because its setting was so massive and needed so much actual fastening to the floor that there was no time to put it up after the show started. The set consisted of a heavy stairway right, a partition of gray building paper decorated with Egyptian characters, a door in the partition, a banquet table and couches, a back wall through which the Nile was to flow, and Egyptian murals on building paper fastened to the blue drop that was to be



Photos by Apeda

Six types portrayed by the clever actor, George M. Rosener, showing that facial expression is more important in characterization than grease paint.

(See pagee 259.)

Design by Watson Barratt
(See pages 160 and 220.)

Photo by A peda

A Watson Barratt tableau done on the style of a Japanese print, showing colorful kimonos made of white sateen painted with aniline dyes.



used for other numbers later. With gorgeous costumes, dim lighting and a slight spotting of characters, a most effective scene was achieved with practically no material with which to work. In order to get the effect of water, rolling pins with belts were turned in the hole in the back drop. Tinsel scarves were fastened over the rollers and rice dropped over them while in motion. When the room was thrown in darkness and a flashlight turned into the hole, while a man behind the scenes rolled a large box of pebbles from side to side, the sound and appearance simulated water rushing into the room.

This scene was struck or torn away while the humorous dialogue was in progress in One, then a curtain or drop was unrolled in Two by simply cutting the string which held it up. This effective piece of scenery was made by sewing together two pairs of borrowed green portieres on which was stitched gold paper to make the trunk of a gorgeous tree bearing applique flowers of all colors in a rich design. This really stunning background was used for the children in the *Floradora* number. The little boys wore white pajama trousers, starched stiff, dark coats, big boutonieres, and straw hats. The little girls were attired in pink paper hats with streamers under the chin, white dresses and pink sashes. They carried pink parasols.

Directly behind this curtain everything was set for the *Lily Boat* which consisted of a dark blue back drop against which was placed a four foot yellow lily painted on building paper tacked to a screen door laid horizontally with two blocks behind to hold it in place. Above it at the back rose a pink sail made of cheesecloth. When the curtain went up a pretty girl gowned in green floating draperies and wearing lilies in her hair rose up, apparently in the lily, but really from a chair behind. She began singing a haunting barcarole with a good rhythm. Whereupon the line of girls, bowed in front of the lily, joined hands and be-

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gan a rhythmic movement of arms and heads so that they looked like the sea with their green dresses and lily covered hair and arms. They sang the chorus of the girl in the boat and made a very lovely picture. The costumes consisted of two pieces of cheesecloth sewed together at the neck with enough space for head passage and were dyed by dipping different portions in different shades of green. The scene was, in popular parlance, a knockout and did not cost ten dollars all told.

For the *Bubble* number the *Lily Boat* was slipped off the stage. Four illuminated columns (See Scenery) were erected and finished with bases made of dry goods boxes covered with gold leaf. A green backing bearing a gold moon was placed at the central entrance and a spray of cherry blossoms protruded gracefully in front of this. The base of the blue drop was massed with rhododendron boughs and dahlias. This made a very fitting picture for the young girl in flowing draperies who gave a dance with an iridescent balloon while different colored lights were thrown upon her from the sides by means of colored gelatines.

These examples of amateur production are not given as perfect types of a show, but are mentioned because each received praise in its way and was put on with much precision and distinction. The Illustrators' show was produced after six weeks of rehearsal of from two to three nights per week with every night utilized the last week. The summer resort show was planned, constructed, rehearsed and put on in three weeks of rehearsal with three nights rehearsal per week.

Aside from quickly made changes in scenery the general snap, vim and detail of one of these shows is what impresses the crowd. This, of course, calls for careful casting and tireless rehearsals. It is customary for the general director of a revue or vaudeville show to lay it out care-

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fully and know what he wants done and then assign dancing numbers to a good dancer to be coached and the musical numbers to a musician. Most amateur organizations wait until the last moment to get their music which is a serious mistake. Music should be decided upon early, for if original music is used, time is required for orchestration, and if borrowed music serves, it will be found that many tunes will require trying out before just the right melodies are found. It is not generally known that orchestrations of all popular songs may be procured free or for twenty-five cents per set from the music house publishing the songs. These may, of course, be worked in to advantage in many ways and save the bother and expense of orchestration. Large music houses will also, of course, orchestrate original music for a price, depending on the difficulty of the melody and the number of instruments to be provided for. Eight pieces is about the minimum, but sometimes four of the right kind can make more noise and more melody than eight of the indifferent variety.

When possible an orchestra, even though small, should be used, as it gives a festive air nothing else produces and puts the actors on their mettle. The orchestra leader should play the piano for all music rehearsals. If one man plays for rehearsals and another conducts on the opening night, the effect will be indescribable chaos, for one has learned to accentuate certain beats to fit certain steps and even a dress rehearsal is not enough to straighten out discrepancies. If a musical director is used from the start, he will care for all music and cue it, which is an extremely difficult task. Otherwise, the general director or a member of the committee must attend to this. Where an orchestra is not possible two pianos or even a piano and violin are a great help.

In calling rehearsals, it is well to begin first with the more difficult numbers or sketches and give them intensive re-

hearsal for some time before starting the remainder of the show, then the rehearsals for the numbers first started need not be so numerous. Naturally only the people are called who are in the sketch scheduled. Later it is not a bad idea to call two sketches for the same night so that one set of actors can see what the other set is doing. This starts a little rivalry and accustoms the actors to an audience early in the game. It is not fair to the actors to allow spectators when parts are first being learned and directed, as an audience at that time creates undue nervousness and irritability. While rehearsal dates are usually announced at rehearsals, the director is wise who keeps a card index and sees that the general notice is supplemented by post cards. Naturally telephone numbers and addresses should always be kept so that in event of sickness of one or two principals in one sketch, the rehearsal of another sketch may be substituted. The best results are obtained by having regular nights for certain acts as this helps to reduce non-attendance excuses such as, "I thought we were to meet Thursday night. I didn't know you wanted us last night."

When costumes are planned, it is better to have them turned out at one place even though the cost may be a trifle more. It is never a saving for individuals to make their own clothes, for even if they use the same pattern, the effect varies and there is nothing more distressing to an audience than a chorus with skirts of varying lengths. For real flashes of effect there is nothing more effective than a set and costumes of the same color, as all green, all yellow, etc., but attractive notes may also be obtained by contrast, as scarlet costumes against a black or silver background.

It is seldom possible to rehearse from the beginning on the stage which is to be ultimately used for the performance. Therefore, it is essential that the stage which is going

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to be used should be measured and the actual space allotted a given number be reproduced on the rehearsal stage. Props and setting should be planned for. For example, if there are four steps at the rear for a certain number, the director should count "One, two, three, four" for the actors to walk on before the actual number starts.

At least two nights, and three if possible, should be allowed for running through the entire bill with scenery, lights, costumes, etc., that the actors may become familiar with the routine and that the show as a whole may be speeded up. When one number is thrown into relief by another it may prove too long, too short, too slow moving or something else. In this case it may require cutting, the introduction of extra matter or a new position on the bill. Sometimes it is found that exits and entrances have been made too slowly. These can often be re-arranged so as to cut as much as five minutes from an act. There is no doubt that general rehearsals are very valuable for getting a perspective on the show and a point should be made of having every actor present. In a professional show, acts which do not seem up to par are eliminated during these last rehearsals. This is almost out of the question in an amateur show where there are so many society ramifications with A—, Z's sweetheart, and M—, L's mother and the like. It is only possible to give lagging acts extra rehearsal and try to put new life into them.

A show of magnitude where there are perhaps twenty numbers is no day's job. Yet it need not terrify if planned sufficiently long in advance so that details may be worked out painstakingly and rehearsed carefully. With this as with anything else the attitude should never be, "It's good enough," but rather, "Is it just as good as it can possibly be made."

CHAPTER XIX

SCENERY

Scenery has ceased to be the bugbear for amateurs that it once was. This is largely due to the fact that the trend of the times is toward simplicity and suggestive settings. Indeed, absolutely elementary settings are the vogue abroad and still have a certain novelty and charm in America. Also, except in rare cases, amateurs no longer need worry about filling a whole stage with scenery and accessories as it has been demonstrated that many plays can be effectively produced in a small area, thus making it necessary to utilize only a fraction of the stage.

There was a time when would-be showmen were forced to rent a painted canvas set from the local theatre or have it made at considerable expense. Once paid for it seemed criminal to throw it away and the set or sets were placed in storage after the performance, on the forlorn possibility of future use. After storage charges began to mount to more than the cost of production a new regime in committees usually took it out and burned it or refused to pay storage charges and so left the bonfire to vindictive fingers. The whole matter brought up acrimonious dissension whenever mentioned although the original committee acted in good faith.

As a matter of fact sets designed for one play are rarely if ever just exactly the thing for something else. In mute witness of this are the car loads of scenery which theatrical producers destroy every year. For this reason the painted set is the most extravagant that can be bought. Moreover,

it is difficult to strike or shift; difficult to dress or decorate; and almost always looks what it is—not a room or a forest, but simply some yellow and green paint on canvas. It hinders the imagination rather than aiding it, as is the case with the more simple poster ideas in setting. The only real advantage of the painted set over the more modern ones is that the ceiling, which it must perforce employ, acts as a sounding board and so helps to project the voices of the actors to the audience, but this does not compensate for awkwardness of handling, ugliness or the necessity of many sets when exteriors and more than one interior are necessary.

Modern designers have created a scheme which makes it possible to play straight drama or musical comedy within the same walls merely by introducing different properties or small set pieces such as cardboard trees, house tops or whatever is called for by the exigencies of the situation. The chief item of expense and the most important part of the scene consists of a cyclorama. This is a curtain which extends around the stage in semi-circular form beginning at one end of the proscenium and ending at the other. It is hung by means of three battens. These are strips of wood about three inches wide which may be purchased at any lumber yard and cut the length required. The cyclorama is tied to the battens and pulled up by means of ropes where it is hung at the proper height. In a stage with no overhead space, as often occurs in town halls and school houses, the battens may be laid flat against the ceiling and screwed into place. It should always be remembered, however, that in placing this, as in setting any scenery, a passageway must be preserved between the back wall visible to the audience and the actual stage wall in order that scene shifters and actors may pass from one side to the other unobserved. Aside from the pictorial possibilities of a cyclorama, it is of advantage because it may

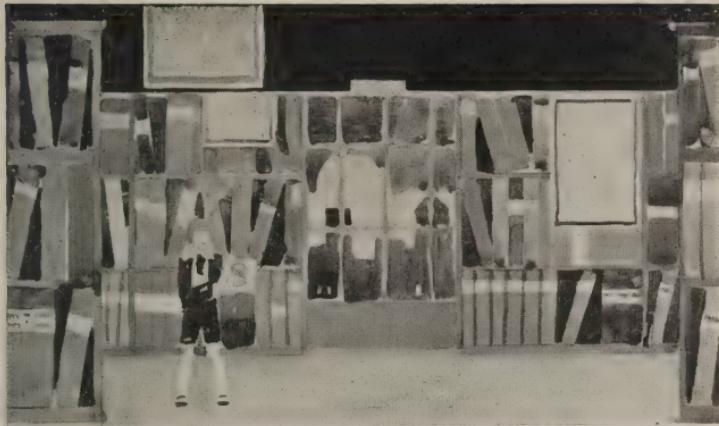
be rolled up and dumped in somebody's attic for future use or, if it never graces the stage again, it may at least be cut up for sofa pillows or portieres and so prevent utter waste.

For an organization which gives more than one play annually or which expects to make use of its scenery again, there is nothing more satisfactory than a black velvet cyclorama which costs about one dollar and fifty cents a yard wholesale. However, if this seems too expensive, very good cycloramas may be made from any color sateen which costs about twenty-seven cents wholesale. For an unusually effective and satisfactory cyclorama there is nothing prettier than cotton voile hung over a sateen backing of a sand or putty shade. Whatever the color chosen, the borders, wings and backing should be the same.

The borders are merely plain strips of cloth hung to conceal lights, curtains or anything else which may be suspended in the air. Seldom more than two borders are necessary, but this of course depends on the number of drops or curtains which may be hung in front of the cyclorama.

The wings are masking pieces set inside of the proscenium on each side of the stage to keep the audience from looking off stage. They are very essential and together with a border hung above them make what is called the false proscenium which is in reality a frame for any picture that may be shown on the stage. Therefore, it may be decorated with artificial flowers, embroidery, applique designs, stencils, tassels, shields, or left entirely bare. It should be set back three feet from the real proscenium to permit of entrances at the front and a point should be made of seeing that the cyclorama is tacked to the wings so that it does not part when players are moving behind.

Backings are pieces hung or set behind openings so that the audience can see only that part of the stage intended



Design by George Illian

(Fig. 1)

A bookshop consisting of a painted flat piece against a cyclorama.



Design by Edward A. Wilson

(Fig. 2)

Elizabeth's Court in Greenwich Village, showing the use of set piece and cyclorama.



Design by Edward A. Wilson
(Fig. 3)

An English baronial hall made with a window, set mantel and a cyclorama.



Design by George Illian
(Fig. 4)

An easy Oriental set of streamers, throne, and pillows against a cyclorama.

for its view. There must be at least three of these as the cyclorama is so made that it has an opening in the center back and in the center on each side. Incidentally, the folds of the cyclorama should be lapped over at least three feet so that the opening will resemble a solid wall when not in use. When desired for exit the cloth may be looped up and that is when the backing, which is set a few feet from the velvet, is of advantage.

These details arranged, it is then possible to make any number of charming poster rooms or exteriors by merely adding colorful notes in the way of furniture, painted profile board or what not. The accompanying sketches show how the same room was transformed from a bookshop, (Fig. 1) made by setting a painted flat piece against the cyclorama, and from Elizabeth's Court in Greenwich Village, (Fig. 2) made in the same way (with a real clothes line and wash, real ladder, etc., added for effect) to an English baronial hall. (Fig. 3) In order to do this a wooden mantel was built, painted the color desired and set against the velvet. The window was made by using a frame like a skeleton wing. On this was stretched transparent cotton voile of a delicate green shade against which was placed black tape to represent mullions. On each side of the window a little side piece or flipper eighteen inches wide and covered with black velvet projected off stage. When a light was thrown back the effect achieved was of a really beautiful window. Naturally this may be made any size or shape by the same method. In this instance, the backing, it will be noted, was a painted one depicting a futurist thunder storm. The entrances were effected by valences of a color contrasting with the black velvet cyclorama, hung at the right height for a doorway in the opening made by looping back the cyclorama exits. From these valences hung light silk curtains. Valences may be made round, oblong, scalloped or what one will, stencilled or

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covered with cloth and set at any height according to the heroic proportions desired.

It is well to bear in mind in this connection that mantels, real doors, etc., may often be picked up at bargains from wrecking firms, but it is always possible to have a carpenter construct what is necessary. If worst comes to worst, almost any object may be built of cardboard, but it is not a bad idea to have some items in the set look substantial. Whatever he does the worker should not lose heart because some wiseacre bounces forward with the information that Egyptians used doors that turned on a pivot and that green gave the Sarapoo Indians astigmatism and was therefore taboo by them. While authenticity is always desirable it should not be allowed to spoil the effect in scenery, especially when the sets are frankly designed to suggest.

The same know it all should contend that the outdoor scene cannot be done without bugs and swarms of gnats, and yet a very satisfactory outdoor effect in a big professional show was obtained by placing a real automobile under a poster tree painted on profile board. On the other side of the car was a profile board signpost. Very simple! Very inexpensive! Yet twice as effective as a canvas set full of smeary trees, and nobody missed the gnats and hoot owls!

By putting in painted stained glass windows and perhaps a few columns and adding real pews, a church scene is made. Perhaps there is nothing more valuable in the way of stage decorating than illuminated columns. These may be used in conjunction with a stairway set up stage center or with attractive benches or large and gay pillows or a profile fountain or urn ornamented with artificial flowers or whatever is called for by the occasion.

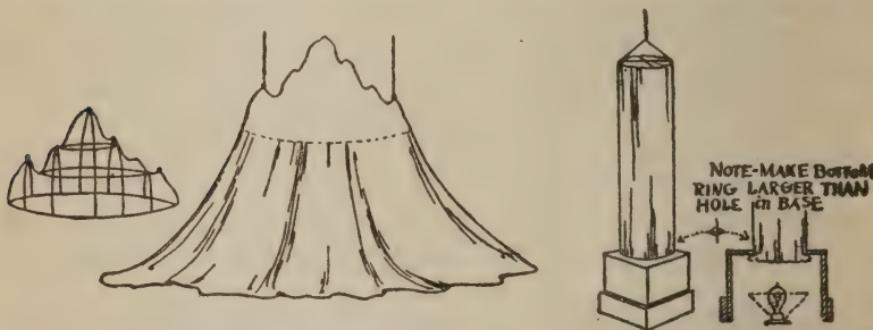
The method of making a column is to take some cheese-cloth or cotton voile of the color, length and width desired. The sides of the cloth are joined in a seam and the

top and bottom of this strip are then each firmly sewn to a strong circle of wire. There is a cross piece of wire or tin in the upper circle so that wire or cords may be affixed for pulling it up to the ceiling or the flies where it is hidden by the borders. Naturally the wires must not sag, as it is the stretching that gives the column effect. Sometimes the top is not carried from sight, but is covered by a dome of flowers and left visible to the audience, the wire which suspends it being practically invisible. The lower part of the column is usually cared for by a base of wood. This may not be anything more elegant than an ordinary dry goods box with a hole cut in the top smaller than the wire ring. This will hold the lower end of the column firmly and the base may be made attractive by the use of flowers, Dutch metal, fire cracker paper, gold leaf or paint. If a light is set in the dry goods box—and it need be nothing more than a strong pocket flashlight or two—the effect is startling. However, the columns do not require lighting for effectiveness. A scene more or less dark is more beautiful with the columns illuminated, but where a bright light is thrown on the scene an excellent picture is made without the inside lighting. For instance, a very pretty country club scene was made by using several of these white cheesecloth columns to give a Colonial effect and setting them against a green backing. A ruffled border of green maline upon which were fastened a few leaves gave the effect of foliage. Two bay trees and some pretty benches completed the picture which was as cool and enticing as anything that could be imagined. The columns in this instance were not lighted.

These columns are not only effective for all varieties of exteriors and interiors, but are also useful in more fanciful sets, as for example, a cave of jewels. In this case a wire frame with two or three peaks to it and made like a hat frame is set up stage center. This base is covered

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with a skirt made of silver cloth. Upon the lower half of this are thrown blue and green lights while a pink spot is cast on the top. If rings are fastened to the top of the skirt, it may be raised to quite a dizzy height with great effectiveness, providing enough material has been allowed and is much more easily managed than a mountain of profile board. In front of the mountain and on either side is set an illuminated column. Each of these has a skirt



The construction of a cloth mountain and cheesecloth column hung by wires

of silver cloth for a base. This skirt is carried up as high as looks well by ropes which are jewelled with anything that sparkles. For this purpose bugle beads are good or small pieces of mirror pierced for sewing. Cut spangles from any old gowns, which may be borrowed or stolen, and even small tin spangles, such as the tin washers used for tar paper, are excellent. If the scene is darkened and colored lights thrown on the columns and mountain it is sure to get what is professionally known as a "hand."

When it is necessary to make an Oriental scene, it may be done in several ways. One of the simplest is to take a long bright curtain and hang it above the center of the stage so that one long end trails on the floor in the form of a drape. (Frontispiece). In front of this is set a huge, bright colored cushion surrounded by other cushions of

less magnitude. Against the cyclorama is placed what is called a row of cardboard and behind this wall are arranged cardboard cut-outs painted to represent minarets, the tops of houses, etc. Again, an Oriental scene may be made very simply by dropping two strips of bright colored sateen and fastening the bottom by means of painted blocks. (Fig. 4) Folds of gorgeous sateen or other material may be caught above this and a big cushion may be set up stage with a painted back of profile board or linoleum to represent a throne. Perhaps it sounds too simple, but as a matter of fact when the scene is filled with rich costumes, the effect is one of opulent splendor.

Another scheme which is excellent for displaying any number of scenes is to go back at least three quarters of the stage and make a frame piece. This may be an old bit of scenery or merely four strips of wood nailed together in the form of a rectangle which should be braced with other strips. This frame work is then covered with cloth of any desirable shade, or, indeed, the cloth may be hung without using a framework. The chief task is to arrange for a circular or square opening in the center about ten feet wide. A wing of the same material should be placed on each side and a border above. On the quarter of the stage left behind the circular opening, two feet should be allowed for passage and then a blue drop should be hung at least three feet from the opening. A platform three feet wide and eighteen inches high should next be erected in front of the blue drop and behind the opening, with two steps for entrance toward the audience. This done, it is now possible to indicate any number of sets in this opening.

Suppose a roof garden is to be depicted. A piece of canvas painted to resemble a railing is set against the back part of the platform while on the platform are placed several small tables and chairs. The tables are dressed with attractive little scarves and bear flowers or lighted

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candles. In the body of the scene down stage and on each side of the circular opening may be set more tables dressed in the same manner. The blue drop with a light on it will represent sky or, if desired, a cardboard row painted to represent building tops may be set against the sky. In this case, however, care should be exercised with the lights lest undesirable shadows be thrown on the drop. It may be seen that this scheme gives the use of the whole stage for a big chorus when necessary and yet indicates the setting with very little cost and labor. It is particularly adapted to small stages.

If the next scene is, for example, a modiste shop, the same blue curtain is used with a different colored light thrown on it. Stands with hats are now placed on the little platform; also, a tiny console table or two with sprays of flowers. On the stage proper are placed settees, more stands for hats and attractive chairs.

Where a pirate number is essential, it can be done very easily by leaving the back drop a vivid blue and hanging a moon in front of it while a decorative pirate ship painted on flat scenery is partly dragged upon the platform.

A scene on the deck of a steamer is done by setting a painted cardboard smokestack and funnel against the back drop and placing a camp chair or two in front of it. Camp chairs may then be brought down on the stage proper if there is need for them.

A bathing beach may be achieved by the use of a bright awning, camp stools and a gay umbrella or two.

Again, suppose the number is to illustrate well known composers. A piano is set down stage right and to this come various musicians, made up as Beethoven, Liszt, etc., to play their selections. They, of course, may not perform at all, merely keeping their hands going in rhythm to the music played off stage. Suppose Beethoven's Minuet is to be rendered. The little platform at the back is shown with

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an arch made of profile board over a small profile statue in the center and flanked by a profile hedge on each side. Dancers in minuet costumes come down the steps from the circular opening and perform the Minuet. The music over, the front or house curtain drops a second and the next scene is hurriedly set. For Liszt's Hungarian Rhapsodie, a bright sunset sky is painted and set against the drop and a yellow tree of profile board is arranged against this. Dancers descend the steps and do a wild folk dance. For Mendelsohn's Spring Song, the drop is left blue and a tree of pink blossoms is done in profile and set against it. Again dancers appear and do poetic dancing.

Endless scenes may be devised according to necessity, desire and taste, but enough suggestions have been given to show that it is not essential that the whole stage should be set with massive scenery for every number and that the business of scenery for theatricals is more simple than generally supposed, providing thought and ingenuity are put upon it.

There are several helpful points to be remembered when starting a production. One is that though cheesecloth is generally recommended to amateurs, cotton voile is about the same price and keeps its shape better. The other is that material which may seem beautiful in a store will not always carry across the footlights. New producers have been known to select materials at twenty and thirty dollars a yard for upholstery and hangings because they looked well when the salesman moved them about in his hands. Expensive upholstery seldom shows off to advantage on the stage where it is stationary. Small patterns never carry. Burlap and sateen with patterns stencilled in gold or silver or gold and a color will look more regal than anything that can be bought.

Floor cloths are usually essential to a scene in order to deaden noise and give a general tone. A black floor

cloth is better than anything else with cyclorama sets, but occasionally a rug of a neutral shade may be borrowed.

Grass is usually made by using dyed Teddy bear cloth.

Poster trees more elegant than the painted profile board may be made by cutting the profile board into required shapes and tacking on black velvet or black patent leather or oil cloth. For a tropical scene, the trees are effective in vermillion patent leather or oil cloth.

Linoleum is extremely valuable for giving thickness to an arch, as it can be curved easily. It may also be carved and painted to represent beautiful medallions and general decorations. Very unusual gates may be constructed from this.

When it is necessary to paint profile board and other bits of scenery, it is best to get scene painter's colors from the paint shop. If this product is used, it should be remembered that it always dries out several shades lighter than it is put on and due allowance should be made. The profile board or other surface should always be primed before the final coat is applied. For example, if a blue mountain is to be painted, it is first laid in with a blue color even if it is not the shade which is to be used later. This gives body and makes it possible to lay on the final coat without the paint being absorbed. The usual method of using scene painter's paint is to take a can of water and melt glue in it. The paint, which comes in powder form, is then mixed with a little water to the consistency of lard and placed in convenient bowls. The painter then dips his brush first in the size and then in the lard. In this way he can use various colors from the different bowls. Occasionally, where a great deal of paint is to be used of one color and a volunteer crowd is on hand to help, it is just as well to let the paint store mix it. When scene painter's colors are un procurable the dealer can usually supply a water color paint which will do as substitute.

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The possibilities of scenery are endless. The professional theatre progresses daily in this regard and there is no reason why amateur productions should not be more up-to-date and beautiful. The chief thing is to throw fear to the winds and wade in confidently, trying out this idea, bettering it, building upon it, showing it under different lights until the ultimate goal is achieved. Good results require patience and a willingness to remain up all night, or two nights, till things look right, but when a little murmur of "*ahs*" runs over an audience as the curtain rises on a scene that may not have cost twenty-five dollars, the committee chairman or scene designer or whosoever saw the production through will taste a moment of bliss that can seldom be duplicated.

CHAPTER XX

STAGE LIGHTING

Usually the beginner in stage craft is able to devise scenery and costumes that seem passable; moreover, he may train his cast to give a distinctive presentation of the chosen play, but when he comes to stage lighting he feels as if he had encountered his Waterloo. There always seem to be so many lights back stage, and yet how to get at them and what to call for is a problem that balks even more or less experienced producers. To add to the difficulty, many theatrical electricians seem to take a special joy in turning on the opposite switches from those called for; moreover, they usually have a preconceived notion of how a scene should be illumined, are anxious to get through, and make it extremely embarrassing for the pains-taking person who wishes to try out effects.

It is only by patience and working with different schemes that results are possible and the bad lighting, not only of the amateur, but the professional stage as well, is due to the fact that too few producers realize the value of correct lighting and hence do not allow proper time for experimentation. A really beautiful set may be absolutely ruined by an incandescent blaze; a very poor set may frequently be made attractive by proper use of the electric mechanism available.

Every photographer knows that the good kodak view is one which displays light and shadow. A picture with no contrast is nearly always flat and uninteresting. The same is true of the stage. It is or should be a picture and

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if every light in the house is turned upon it, giving back drop and proscenium the same value, there can be no alluring nooks, nothing suggestive or imaginative. If the scenery is painted, brush strokes, cracks and all imperfections stand out to destroy the reality or beauty of the picture which should be created. Partly from ignorance, partly from exhaustion because the lighting comes last, or the committee or director is too worn out to bother, most scenes are usually given too much light.

The proper way to get effects is to throw the stage in darkness and then decide what the principal source of light would be. If it is a daylight scene and the sun is streaming in at a given window, this would be judged the principal source of light and should be first arranged. When it is satisfactory, other lights may be thrown on and gauged by the first light. If the scene is an exterior at dawn, the source of light would naturally be from the sky and should be arranged first, other lights being added later and subdued to correspond with the key lights.

Many directors follow an old and inexplicable tradition of lighting all exits. Thus, a character often walks from a garden into a hall which is blazing with light. As a matter of fact, experience shows that hallways and antechambers are usually more or less shadowy and cool. Therefore, they should be made more inviting and should not illumine the entering actor like a messenger from heaven.

Comedians usually call for a great deal of light, and, also, vain actresses. They claim that they cannot get over otherwise. This is nonsense. Anyone who has ever been thrilled by a good talker at a camp fire or in a hut in the woods during a black storm can attest that the shadows often make an atmosphere which adds a hundred per cent to a situation.

In general, lights are listed as borders, strips, foots, spots,

baby spots, and floods. The latter are also known as bunch lights or one thousand watts. Borders are lights arranged in tin troughs and hung back of the scenery borders above the stage. These are for general utility purposes and are always used where an overhead light such as that from the sky is desired.

Strips are used when only a certain portion of the stage is to be lighted. They may be hung or placed anywhere and come in sections, three, four or five feet long. If, for example, a bit of hedge is to have special lighting, a strip may be placed behind it.

Foots are the lights well known even to the laity. They repose in a trough at the front of the stage and are on three circuits furnishing straw, white and pink lights. The chief value of the foots is to soften the shadows cast by the overhead lights.

Spots give a concentrated and sharp light and do not spread out over space. When a particular actor or corner is to have a concentrated light a spot is used. Spots can be thrown from the front of the house or from the wings. Often they are raised to the borders for focusing upon some special point. If a very small light is desired, as just enough to illuminate the head of a Buddha in an Indian scene, a baby spot is demanded.

Floods of thousand watts are arranged for use where very powerful light is required. These as well as all other lights, with the exception of the foots, may be used advantageously with gelatines of various colors secured in frames to keep them from breaking. A gelatine is a fragile isin-glass appearing substance which may be bought at any calcium light concern by the sheet in nearly any color. When held before an ordinary white light it throws any hue desired. It is of value in that it makes possible rapid and instantaneous changes as red to blue, blue to green, green to yellow.

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Dimmers are rheostat devices to dissipate the intensity of light, permitting control of the volume of light, which by its use may be carried up to full strength or reduced to low value. Theatres have dimmers for each color circuit of foots, borders, pans, floods, floor box plugs, etc. Many halls where amateur performances are given have switch boards with more or less dimmer equipment. The circuits may all be separately controlled, as when it is desired to slowly lessen or increase the value of a particular light, or the individual dimmer levers may be moved by a bus bar, connecting all dimmer control levers, permitting all lighting to be subdued or brought up to full strength, gradually in one motion. Thus, changes from darkness to dawn, to daylight, are accomplished to simulate nature itself.

Dimmer equipments, contained within a trunk, may be rented from stage lighting firms, and are frequently sent out of town, with an expert to connect the dimmers to local wiring, and to operate the lighting board.

The most common lights with which the stage is equipped are amber, straw, white, rose or pink, and blue. Comedy is generally played in a white light. Straw gives a mellow light and is usually demanded for exteriors. Pink furnishes a more delicate light and is often used with white for interiors. Straws and amber together give the effect of sunlight such as midday. Rosy lights together with blues combine to give the effect of dawn. Of course, no two scenes are alike. Each presents a different problem which must be solved by experiment, but it is some aid to know that a pale yellow light is a straw and a darker one an amber.

Occasionally, in small towns, the stage equipment consists of white lights only. In this case small buckets may be ordered of a substance called Colorine. This turns ordinary light globes, when dipped, into the color desired. It is always necessary to dip the globes while the current

is on as the globe must be hot to take the color. It is then allowed to dry. To accomplish this, the bulbs may be attached one after another to a movable wire.

Different lights have varying effects on different colors. Straws and ambers for example, are apt to make blues, lavenders and purples look muddy. A cobalt blue will receive a pink light, but an amber or straw is almost sure to kill it. A turquoise blue will take amber and not pink. A red light on green will turn it muddy.

As a rule actresses who are approaching the dangerous age, begin calling for a rose light on the assumption that it softens their features and makes them more youthful looking. The light which is helpful to the actress may not always be effective for the set and a compromise is frequently necessary.

On small stages where there is a ceiling and no over head space and where no borders or other lights are available, very good effects may be obtained by taking ordinary tin funnels and attaching them to the ceiling at points desired, furnishing them with the color of light necessary. These may be turned at any angle and will throw a blue stream of light on a mysterious stairway or in other ways aid the producer. An electrician can run the necessary wires in a very short time even from a circuit that is not powerful and the results are worth while, for such simple appliances will give a glamour and imaginative quality to the stage picture that will more than compensate for any trouble and time expended. When available a few X-ray reflectors will serve even better and they may be obtained from commercial fixture concerns.

Because lighting is difficult and stage crews are not always helpful, the tendency invariably is to say, "Oh, well, let it go," but if the person thus speaking could ever see a

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hastily lighted set changed from its garishness by an expert, with a bit of sunlight here, a cool sky beyond the balcony, a shadowy stairway at one side, and other little artistic touches, lighting would be given the attention it deserves and requires.

CHAPTER XXI

STAGE PROPERTIES AND DRESSINGS

Many regard properties as a word applying to any accessory handled by an actor during the course of business. As a matter of fact, it has come to include stage decorations and furnishings so that even mantels and fireplaces are now listed under the head. Exceptions arise where what would ordinarily be a prop is fitted with a working light. In this case it becomes electrical and falls under the province and care of an electrician.

It is often customary in regular productions to rent properties until the play is either established or proven a loser. In the former case the properties are then purchased; in the latter they are returned. In the larger cities regular houses exist which furnish stage necessities to the movies and the professional stage. In smaller towns antique shops and general merchandise stores may be combed for desired items. Often merchants are willing and sometimes glad to lend phonographs or other required pieces in return for a program notice. Borrowing from friends has always been a favorite method of securing rugs, necessary chairs, mirrors, etc., but this method should not be indulged in unless there is one person who will be responsible for the care and safety of everything which has been secured as a loan. House owners often cherish their possessions, and scratches and dents which mean nothing at all to a casual theatre attache often cause real distress to those who have been generous with their treasures.

Many props and stage dressings are easily evolved with

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a little time and ingenuity. Often most inexpensive objects may be treated so that they look exceedingly rich under stage lights. For example, two newel posts back stage may be decorated very effectively with large tin strainers if the latter are set on blocks of wood, painted an attractive green, shellacked and filled with trailing vines or bright flowers. If the treatment is right these rather ordinary utensils take on the appearance of unique little urns. In the same way cheap, ordinary statutes and statuettes of wood or plaster may be turned into soft hued bronze works of art by the use of oil paint which will also change ten cent wooden bowls, birds, etc. into real majolica ware. Moreover, there is an advantage in this counterfeiting since the faked pieces will withstand hard handling better than the originals.

Tassels are a helpful adjunct in stage dressing. They are effective when hung from bracket lights or over pictures as part of the suspending cord, from the center of electric light drums, from the light cords of floor lamps, and from table runners or scarves which may be made of odds and ends of pineapple silk, sateen or other left over material. Articles that frequently appear cheap at close range look much better under stage lights. In fact, expensive objects sometimes do not look as handsome as copies.

Very good lacquer tables, cabinets and the like are manufactured, for instance, by painting suitable furniture with vermillion, sable or blue coach paint. Indeed, a great deal may be done with cheap furniture if the lines are not hopelessly bad. If it is painted a soft French green, perhaps, the striking color note will usually keep an audience from observing the type of furniture, especially when much of it is hidden by drapes, pillows and similar dressings.

At present old fashioned flower paintings are much in vogue. Anyone with a slight aptitude for art can paint one of these, especially by following a small model procur-

able from the Metropolitan Museum of Art, New York. If the picture, when dry, is given a coat of dead lac in which is mixed a little dark green or brown the crudest picture will take on the appearance of an antique and make a very effective addition to a scene. Screens may be made in the same way or ordinary burlap or wooden screens may be transformed by the use of gold or silver Dutch metal antiqued. Really lovely screens are always helpful, especially for difficult corners. An attractive bell pull often adds color and helps to disguise an otherwise bare wall.

Mirrors should be hung carefully so as not to reflect the footlights and audience. If this is impossible it is often feasible to dress a mirror without glass, particularly where it is above a dressing table, by arranging drapes on each side and at the back of the mirror where the glass should be. The effect achieved is that of the flowing drapery at the sides being reflected in a real mirror.

Drapes or throws always add to a set, particularly when they are unusually lovely or colorful. They may be arranged on couches, hung from balconies, placed over a piano or hung on the wall.

When the person in charge of props or stage dressing is somewhat unfamiliar with household decoration very helpful hints may be found by consulting the interiors depicted in many of the lovely illustrated magazines to be found on the bookstands. Although wrought iron lanterns and such things shown in the pictures are very expensive, many of the items can be duplicated for stage effect at slight cost. Pillows are another helpful adjunct to a scene. They should carry out the color scheme of the room or add some colorful note instead of being used merely as pillows.

Flowers are as important on the stage as in the house. Bare and unattractive rooms are often transformed in every day life by the use of foliage and flowers. The same

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is true of the stage. Naturally care should be exercised that forsythia, lilacs, dogwood and other spring shrubs are not used in a scene supposed to take place in August or dahlias, asters and chrysanthemums displayed in May. Above all flowers should make an attractive color note. Indeed, it should be kept in mind that all objects of decoration should be placed not merely as objects, but to carry out a definite color scheme first of all. They should either be in harmony or afford colorful contrast. Effective window draperies, unusual light fixtures, and other distinctive furnishings practically "make" a room, but of course everything should be suitable. A tiny cottage is more alluring with dainty calico curtains, table runners and pillows to match than if something more pretentious is used. Baronial halls on the other hand naturally call for tapestries, velours and heavier furnishings.

Often the person selected to bring in tumblers, bowls for breaking, candles, fruit, and other necessities does not know where to start or how much ought to be paid for them. The best place to begin is at a ten cent store, as it is surprising how many necessities can be picked up there. What it lacks may be secured later at more expensive shops. It is interesting to remember that even cheap glass may be given an appearance of elegance by applying turquoise, vermillion or gold sealing wax artistically at the right spots.

Properties which are apt to soil or to be spoiled by handling should be kept in bags constructed to fit them. Small properties such as books, book ends, cigarette trays, table covers, etc. are best laid in small clothes baskets, as elsewhere mentioned. In this way all articles for a scene are kept together and very easily carried on and off the stage. A prop list is always essential especially where the property man is not a professional. Unless a careful "plot" is prepared, necessary articles are sure to be lacking at the crucial moment.

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Properties and stage dressing are important. They are the details which give the final convincing note to a scene and cannot be selected and arranged with too much care and accuracy. There is no excuse for a sixteenth century dagger in a fourteenth century setting or pictures by famous artists at a period before they lived.

Finally the stage should not be over cluttered with objects. A few items well placed will give an air of elegance or simplicity according to the needs of the set, but a great many odds and ends make a restless audience and serve no good purpose whatsoever.



Photo by Underwood and Underwood

The Park Avenue Street Fair of 1923 was French in inspiration with booths resembling the little puppet shows of the Champs Elysees.
(See page 127.)



Photo by Underwood and Underwood

The annual Park Avenue Street Fair in New York is an outstanding example of what may be accomplished in open-air festivals. (*See page 127.*)

CHAPTER XXII

STAGE COSTUMES

When Drinkwater staged in London his long heralded play, *Robert E. Lee*, pictures of the actor taking the leading role were dispatched to America. They appeared in all the photogravure sections of the papers and caused considerable merriment because the Confederate uniform bore the letters "U. S." on the collar instead of three stars, and also displayed "U. S." on the belt. Since practically every history in existence contains a military photograph of the great Southern leader such a mistake is not readily excusable.

Indeed, productions which require any uniforms should receive unusually careful attention from the costumer or a historian should check up on them, for military and ecclesiastical clothing is worn according to established custom and cannot be tampered with unless the producer is willing to subject himself to the merriment of an audience which may chance to be informed. Of course exceptions are made with uniforms and costumes of mythical kingdoms. With these one person's imagination is as roseate as another's and at least there will not be a possible old campaigner in the audience to murmur, "Those boots ought to make Grant kick in his grave."

There are many conventions about clothes which require some research work. Different colleges, for instance, possess various unwritten codes. At Wellesley no undergraduate is allowed to don a cap and gown until her senior year. In some other institutions cap and gown are worn not only

throughout the course, but are obligatory. Certain men's colleges prescribe styles of headgear. In consequence, to have a Freshman appearing from such a place with Derby and cane would, under some conditions, be rather provocative of mirth.

Again different nations have different castes and classes. In India, for example, a man of low caste would not dare don the habiliments of a Parsee. In Japan, the clothes of various grades of society bear certain symbols and at one time dire penalties were imposed upon those who dared affect any fabric not woven for them. It is obvious, therefore, that the amateur who fancies any handy kimono is all right for the girl playing the part of a princess is liable to a good laugh at his expense when someone recognizes the insignia of a sing-song girl. These items may be so easily verified that they are worth the extra time and labor, if for nothing more than to make the actor feel that he is right.

It is an accepted fact that individuals in every day life are greatly affected by the clothes they wear, ill fitting suits causing self-consciousness and a lack of ease while proper raiment insures ease and self-confidence. Naturally this psychological fact is true to an even greater extent on the stage where the actor's nerves are keenly alert to every possible vibration.

Again, there are conventions about proper dress for occasions and it is well to take these into account. The stage is a target for the eyes and insignificant discrepancies which would possibly pass unnoticed at a tea cannot but stand out with startling distinctness when shown under many lights.

For this reason special care should be exercised, not only with the style of clothes, i. e. to see that they are of the correct period or worn according to the mode, but also to make sure that they are well fitted and adapted to the

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individual wearer. An actress with piano ankles for instance, should devise some sort of draped gown to lessen her infirmity rather than expose it with very short skirts, even though the latter chance to be the vogue. The reason for this is that some people are so easily affected by physical peculiarities that they could never lift their eyes above the knees of the unfortunate player even though her voice be pure silver and her face radiant as the sun.

Bunchy looking dresses should be taboo since they have a tendency to accentuate ungainliness and any awkwardness on the stage is doubly noticeable. In general, too, very dark dresses are inadvisable in light comedy scenes, especially when played in gay little sets, for in such cases the continual dark spot in a bright setting is apt to form a distracting note. Again the would be actress should be careful of selecting gowns laden with heavy fringe, beads or any loose trimming that is liable to catch. Of course it is impossible to say, "Never wear a gown with fringe," because such a costume on certain occasions might be feasible and appropriate, but the actress would do well to think over her various scenes and if, for example, she has an impassioned love scene on a willow settee the chances are greatly in favor of a portion of her gown catching at a crucial moment thus ruining her emotional headway and perhaps evolving an undesirable snicker from the audience.

Gowns need not always be expensive to be effective. Often dainty fresh organdy or muslin frocks are quite bewitching with garden hats and bright faces. Naturally, however, skirts should hang to perfection and hose and slippers should be trim.

When it comes to a choice of colors, Mrs. Exe will begin, "I never could wear yellow. Even as a child it made me sick. I don't know—I guess I'm queer—but I just can't wear it—that's all—I just can't wear it," and Mrs. Tee will object, "Green kills what little color I have. I simply

daren't put it on—my horoscope says my astral body's blue and it just swears so at any color it doesn't like that my nerves are all in commotion, really."

As a matter of note, the fact is usually overlooked that with the make-up necessitated by stage lights, individuals can carry colors which would be impossible on the street. The safest shades are perhaps oranges, yellows and greens, as it is difficult to spoil these no matter what lights are thrown for scenic effects. To the contrary, care should be exercised in the selection of blues and mulberry shades. While these look effective in a white light they appear rusty or black under other lights. If they are worn, therefore, it should be ascertained what lights will be used.

Of course, there are many other colors the use of which depends on individual requirements and the needs of the production. It is always well to test out the actual color and fabric under the lights which are to be used before purchasing any quantity. The reason for this is that of two materials of an identical shade, both may not take the lights alike.

One of the greatest costuming difficulties usually encountered in an amateur show is with the young matron who has a stunning new evening dress and insists upon wearing it whether or not it is suited to the part. Naturally personal vanity should not be exploited at the expense of the show. Costumes should be appropriate and even though a laborer's daughter may and frequently does dress better than the millionaire's lassie, the public usually prefers its conception of what a laborer's daughter should be.

Amateurs are not alone in offending in the matter of gowns, for a great many professionals throw dressing in character to the winds in order to attire themselves becomingly. As a matter of fact, proper clothes constitute an important adjunct in the delineation of character. Obviously the vain woman and the unselfish-always-for-others

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type should select different gowns, just as a tramp and a policeman would not dress alike.

Indeed, even height can be effected by costume. In *The Doll's House*, for example, Nazimova was in the habit of wearing her hair low, using low shoes and garbing herself in simple little low necked dresses. This helped to establish the desired portrait of the unsophisticated child wife. On the other hand in *El Comette* her hair was coiffed high on her head, the collar of her gray dress extended in points to her ear lobes, her heels were high and her train sweeping. The effect achieved was of willowyness and height. Added to this impression was the slinky material of the gown which imparted a certain snakelike quality to her appearance thus accentuating the vamp characterization and helping the role to play itself.

In the spoken drama Nazimova is one of the foremost exponents of dressing the role. If these little matters are of importance to actresses who have been studying their art for years, they should not be passed over lightly by the beginner in stage craft. While the garb cannot entirely make an impersonation, it is of value in keeping an actor in his part, besides helping the audience to visualize characters intended.

CHAPTER XXIII

MAKE UP

In the larger towns it is usually possible to hire professional make up men from the wig maker or costumer for approximately ten dollars per evening. For performances where a large cast is used such a step is advisable both for reasons of economy and effectiveness. The make up men bring all the materials necessary and are sufficiently skillful to turn out an old lady, a youth or a comic at a moment's notice. For revues employing seventy actors three men will suffice, providing the cast presents itself in relays and it is unnecessary to prepare too many for any one scene with insufficient time.

Unless professionals are arranged for, one of two things will occur, either several actors who have had a little experience will be forced to use their own paints and the energy they should keep for their own work in the show in order to make up their brethren who will cavil at every stroke, or every Tom, Dick, Harry, and Sol will breeze in with his idea of make up, which may be anything from a red ribbon which he means to lick off to equipment for the doll like face of a chorus girl. When it is time for his appearance in the wings, he will still be struggling with a mustache which will not stick because he is trying to fasten it to grease paint or he will be churning about among the other actors demanding, "What's the matter with me? I tell you I'm all wrong, I'm all wrong?" To which someone will reply, "You always were," and then at least a dozen hands will go to work to make the poor chap's ap-

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pearance even worse than it was. Even after numerous attempts, the make up may be wrong, because the amateur seldom takes into consideration the size of the theatre, the nearness of the audience, and the lights which are to be used, all of which have much to do with the impression given an audience. A gray lining pencil, for instance, is sufficient for wrinkles on a small stage in a small hall whereas a brown one is necessary in a larger auditorium. When lights are extremely strong the make up should be most carefully blended or the face will resemble a patchwork quilt. Under subdued lights more make up is essential.

In small towns where it is impossible to secure professional assistance, the committee should send away in plenty of time for the required make up. This may be procured from the larger drug stores, from any entertainment house, from wig maker's and costumer's or from houses selling plays. There are three varieties of make up—dry, grease paint, and a mixture of both. Some prefer one, some another. One objection to the grease paint is that it seems to cause the face to bead with perspiration, but the dry make up on the other hand is not suitable for men's faces and character parts.

Where the actor knows that he must depend on his own efforts to make himself look so his "own mother wouldn't know him," he should provide himself with a box or bag containing brush, comb, soap, washcloth, safety pins, hair pins (if a woman), cotton or rags, several towels, scissors, cold cream, a mirror, powder, powder puff, a haresfoot brush, a small camel's hair brush, spirit gum, a small bottle of alcohol, crepe hair or wool, nose putty, nail file and the paints and lining sticks which the character requires.

Cream stick paints or grease paints usually come in four to five inch sticks at about twenty-five cents to half a dollar each and include the following colors:

1. Very Light Flesh

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2. Deeper Tint Flesh
3. Natural Flesh
4. Rose Tint
5. Deeper Shade
6. Healthy Sunburn
7. Deeper Healthy Sunburn
8. Sallow for Young Men
9. Healthy Color for Middle Age
10. Sallow for Old Age
11. Ruddy
12. Healthy Olive
13. Lighter Olive
14. Gypsy Flesh
15. Othello
16. Chinese
17. Indian
18. East Indian
19. Jap
20. Mulatto
21. Black
22. White
23. Light Carmine
24. Dark Carmine
25. Film Buff
26. Dark Film Buff
27. Special Dark Film

In addition to these colors are lining sticks of black, brown, lake, light and dark crimson, carmine, various shades of gray and blue, flesh, yellow and white; eye brow pencils of brown, black and blue; grease crayons of carmine, rose tint, blonde, Ormonde blue, light and dark cobalt blue, ultramarine blue, peacock blue, turquoise blue and light and dark green; and artist's stumps which are used for drawing fine lines in the face.



Photo by Apeda

Showing Japanese print frame in place against cyclorama. The outside objects and prologue actors disappear
(See page 220.)
as curtain is raised on the print tableaux.

Design by Watson Barratt

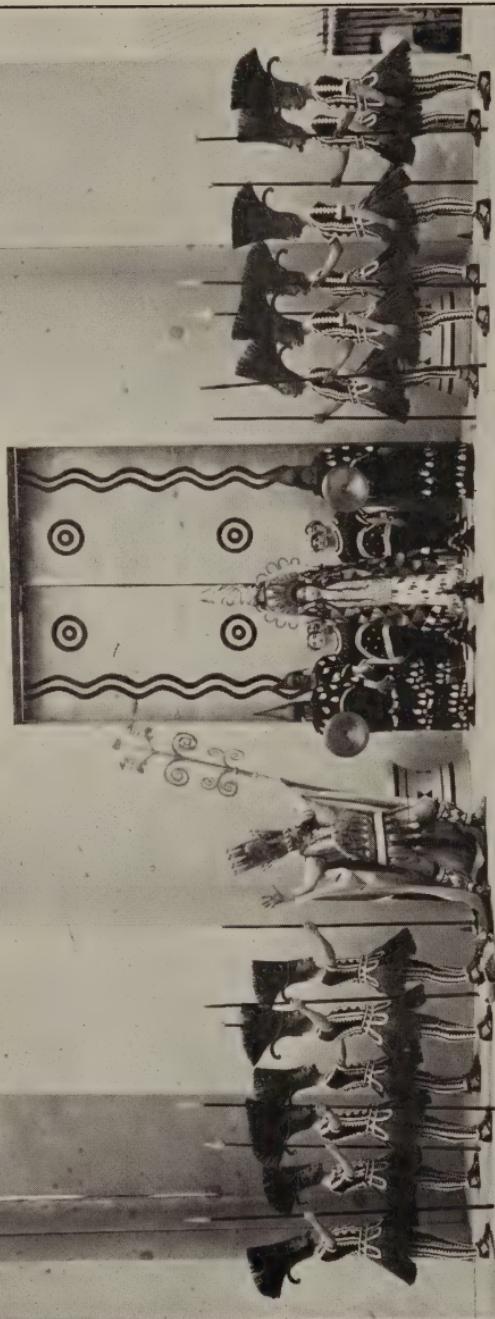


Photo by Underwood and Underwood

The trend of the times is toward simplicity and suggestive settings as in Granville Barker's excellent background for the red costumes of *Iphigenia*.

(See page 228.)

Stage powder is procurable in a number of shades as, white for neck and arms or statuary and clowns; flesh pink for dulling the invariable gloss of pink grease paint; pink flesh which is still lighter; brunette flesh necessary for dark individuals and for mature make ups; light flesh for natural flesh paint; rose tint to blend the paints used for juvenile heroes; ruddy; sallow; olive, for use with olive paint employed in Spaniard and gypsy make ups; Chinese; Indian; Othello; gypsy; mulatto; Japanese; buff for film paint; blonde for giving a light shade to beards, hair, etc.; and gray for hollow cheeks, hollows in the neck, etc.

Besides these requisites are listed burnt cork for negro make up, clown white for statuary and clown portrayal, black wax for blocking out the teeth, mascaro for darkening hair and beard; various kinds of rouge including lip rouge, nose putty, crepe hair, and other items kept in stock or made up to order.

Amateurs frequently imagine that make up is going to change them entirely and furnish the impersonation for a role. As a matter of fact, it is only an accessory. The real make up lies not so much in the grease paint as the way the actor squints his eyes, holds his mouth, wrinkles his forehead, arranges his hair, and uses his hands. Hands are particularly stressed because they are always indicators of character, are quite as telling as facial movements and should be as carefully made up and rehearsed in business as the face. A smart aleck ribbon clerk from the Big Bend Emporium on Main Street probably has his hair plastered down over his forehead with a little duck's tail of a quirk in the end of it. The corners of his mouth are lifted high in a simper; his eyebrows are elevated with little questioning wrinkles in his forehead and he looks out over his eye lashes with smirking eyes. This is a make up in itself. All that is needed is a bit of ground tone to keep the face from being too pallid under the lights, a touch of rouge and the

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There are various liquid tints, extra heavy for stage purposes, which are valuable for arms, face, neck, etc. where grease paint would soil the clothing. These colors may be had in all shades from white for statuary and clowns to ordinary flesh color and hues suitable to Chinamen, Indians, etc. When worn, a powder is usually rubbed over the arms and brushed off in order that any mottling may be concealed.

Creola and Indianola paste are valuable where make ups less dark than burnt cork are desired. They do not require powder and wash off with soap and water. Burnt cork is made into paste by adding water.

Crepe hair which is invaluable for making false eyebrows, mustaches, etc. comes in all colors at forty cents per yard. When unravelled, it may be straightened out and the necessary portion cut off and affixed with spirit gum.

Nose putty is excellent for building any variety of nose or chin, but it should be fresh and not crumbly. It is usually kneaded in the hands till the right consistency is obtained and then applied to the desired portion of the skin which has first been wiped quite dry. If an attempt is made to attach the putty over the grease paint or to a moist skin poor Cyrano will be sure to lose his nose at an inopportune time, which may amuse the audience, but will not be so amusing to the man who has toiled with a characterization. When properly affixed and painted with flesh color grease paint the borrowed features seem a part of the face.

For an old make up, a ground tone of 9, 10, or 11 is rubbed on after the cold cream. The wrinkles are added by the use of artists' stumps or gray and brown lining pencils. Wrinkles should follow the natural bent of actual face wrinkles which may be discovered by screwing up the countenance somewhat. The chief wrinkles are from three to five horizontal lines in the forehead, a line running from

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the nose downward on either side of the mouth, and tiny crow's feet at the corners of the eyes. Where the subject is supposed to be extremely old fine vertical lines on the lower part of the upper lip will give the effect of a shrunken appearance. Wrinkle lines should always be accompanied and softened by a blending line of a lighter tint and then softened with the finger tips. To make a wrinkle stand out in bold relief white should be laid beside the original gray, blue or black, though it should be noted that black is almost never used except in tremendously large halls. The lips are seldom rouged in age, but a little of this necessity belongs on the cheeks of middle age unless a sickly look is intended. Where the natural eyebrow is heavy, it should be whitened with grease paint and combed so that it will have a bushy effect. It sometimes aids to draw a shadow of dark gray above the eyebrows, slightly tinting the upper lid with the same color. Where it is necessary to change the form of the eyebrows, the natural ones may be eradicated by the use of soap or pomade Hongroise and the ground tone. Eyebrows of crepe hair may then be affixed with spirit gum and made any size, shape and color desired. If there is too much crepe hair used it will be found convenient to trim it with the scissors after it is in place. When the subject to be made old is quite young, the eye lashes should be whitened or a white line drawn around the eyelash as close as possible. Sunken cheeks are accomplished by a gray irregular patch whose top line is below and parallel to the cheek bones and whose bottom line is parallel to the jawbone into the highlight of which it should blend. The third line runs parallel to the nostril wrinkles. In making the hands thin and old, the inner sides of the fingers should be darkened and also around the knuckles. A light flesh line is then drawn along the tops of the fingers and knuckles. The lines of the hand may then be emphasized by a gray lining pencil.

The wig is, of course, necessary and important for old characters just as it is for all characters. Wigs may be rented for approximately three dollars a week or they may be bought. Men's wigs cost from eight dollars up and women's wigs from fifteen dollars up. The advantage of a wig costing as much as seventy five dollars is that it may be combed and dressed in any style whereas cheaper wigs can be worn in only one fashion. There are many wig makers in all the larger cities, but for the aid of those who are inexperienced it might be mentioned that Deutschmann and Birnstein, New York, send wigs all over the country. Where wigs are rented they should be returned promptly and not laid out for the puppy's entertainment. They are expensive property and misuse is apt to subject the renter to a bill for the entire cost of the wig. A wig should fit properly, but when it fails and there is no time for exchange, exposed hair should be colored to harmonize. Women should first arrange the hair in small braids and fasten them as flat against the head as possible before donning a wig. Aside from old wigs it is said that light colored ones make the face seem younger and dark ones, more mature. When wigs are not worn with old make up, the hair may be given a silvery tone by the use of cornstarch or powdered gilt aluminum. Men who are to appear old are greatly helped by the aid of whiskers. These are made white with grease paint dusted with powder. Where a sharp nose is desired the bridge of this appendage is given a streak of lighter tint than the ground tone and then shaded out on each side with brown or gray blended into the ground tone and powdered.

A make up much used by amateurs for minstrels, butler roles, etc. is that of the negro. This seldom looks satisfactory because the name burnt cork is inseparable from this make up and the majority of individuals buy cork, burn it and rub it over the face which gives a dry uneven, messy

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appearance. Real burnt cork is procurable in tin boxes. A small quantity of it is moistened in the hand before being rubbed over the face, neck and ears. The lips, cheeks and outside of the nostrils are then touched up with a red lining pencil and the hands are usually encased in black gloves. Where the subject has a slight beard on the face this should first be darkened by mascaro which comes in boxes with a little brush and is prepared by moistening with water. If it is desired to make the eyes large, a little rim of white skin should be left around them. Where a mouth of extra size is planned, the burnt cork is not applied to the portion intended for lips which are drawn in with red grease paint and the black then brought up to the red. Care should be taken that the burnt cork is dry before the red is applied or a mess will result. If black is used on the hands instead of gloves, it is placed on the backs only, leaving the palms nearly white. For a very old African the face is lined with white after the black is dry. The eyebrows and whiskers are then whitened with grease paint. A negro of lighter hue results from the use of several shades of grease paint blended or an application of Creola paste. This comes off with the use of soap and hot water. Naturally the eyelashes and eyebrows should be darkened.

Very little can be said about character make ups because they depend so much upon the imagination of the comedian. The person who has humor enough to make an audience laugh can usually furnish himself with funny faces. Wigs are one of the best sources of providing a laughable make up. These may be made to order or it is possible to construct amusing hair appendages by buying common wool, coloring it red, black or blue with Diamond dye and then sewing it into the shape desired for a head covering. Such a makeshift is fragile and usually good for but one night. It is, however, better than nothing in an emergency. Amusing eyebrows are the next adjunct to burlesque. These

may be set high on the forehead to provide a quizzical expression or otherwise manipulated if crepe wool is used and affixed by spirit gum. Alcohol, it should be noted, will cut the gum when it is necessary to make a removal. A small dot under the lower eyelid and on the upper eyelid close to the lashes will not be observable from the audience, but will make the eyes appear very small and shoe buttonish. Lines running down on the face always tend to give a dispirited or dejected look, while lines running the reverse tend toward a bright appearance, as everyone knows from watching mouths. "He's happy—the corners of his mouth turn up" is a common expression. An ugly look is accomplished by drawing two lines between the eyes. Where it is desired to appear toothless or with several teeth missing black wax is used. It is softened in the fingers and then applied to the tooth. If black wax is not handy an eyebrow pencil or black grease paint will black out the tooth if the latter is dried. Later it may be rubbed with a towel and restored to its usual condition of pearliness. A comical twist is sometimes given the face by painting one line running down from the corner of the mouth and the other line running up. Glassless spectacles in all shapes may be had at the wig maker's or costumer's. Naturally, funny hats, ridiculous ties and clothes greatly add to character make ups.

Next to the negro, the Irish character is probably most used. In order to delineate this the whole upper lip from the nose down to and including the upper half of the mouth is painted with a light flesh color which gives the effect of a large and prominent upper lip. A gray powder is touched lightly over this to give an unshaven look. A red lining pencil is next used to paint the lower lip and extend the corners of the mouth a trifle downward. A brown line is drawn from the side of the nose almost to the eyes, down the jaws. It is then blended with a

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reddish flesh on the outside. The whole flesh of the face may then be made quite red with ruddy rouge. A red line is drawn around the eyelashes and bushy eyebrows almost meeting are affixed. A pug nose may be accomplished with nose putty or by painting a dark line across the bridge of the nose and giving the end an application of a light flesh color and extending the nostril forward with black paint. The whole make up may then be toned down with yellowish powder if desirable.

Farmers, tramps, cowboys and others used to the open should use ruddy rouge for a foundation color or else grease paint 6 or 7. The cheeks are rouged and the eyebrows and mouth made up as desired.

For Chinamen the natural eyebrows are destroyed by the use of Chinese color grease paint. Black brows are then made by a streak of black over the real ones and running slightly upward. The whole face including the lips should be covered with the Chinese grease paint. A small black line should run obliquely from the eye; a small black line should extend from the center of the lower eyelash to the outside corner of the eye and for about half an inch beyond, but upward toward the temple. A light flesh line is drawn underneath this and a little beyond the black. The whole make up is then toned down with yellow powder.

Any make up which turns out too strong or coarse may be softened by applying yellow powder with a large puff.

For the sake of those who believe that make up is an invention of the founder of sin, it should be said that all faces need artificial coloring under stage lights. Even singers or speakers at comparatively small gatherings should not attempt to face the lights without help from paint. Without it the face assumes a ghastly color and the audience naturally deduces that the would be entertainer is frightened. The result is that he is pitied and his real work forgotten.

The cardinal rule in applying make up is to take plenty of time. It is usually advisable to try it out at home before getting into the excitement of a first night at the theatre. Once in the dressing room, it is well to dress partly, spread a towel over the lap and proceed to business. When the performance is over, stage cold cream should be rubbed well over the make up, allowed to remain several minutes and then rubbed off with cotton, gauze or soft rags. The face may then be washed, treated with street cream and powder and all traces of theatrical life are removed.

It is futile to attempt to list all of the possible characters, for, when all is said and done, there are as many characters as there are people. While there are, of course, types and nationalities, still everybody is more or less individual. To achieve good make ups, then, the first essential is to be a good observer. This faculty may be aided by clear photographs clipped from magazines. In fact, the amateur cannot do better than to unearth a picture approximating his character and study it carefully, using it as assistance in making himself over. With this and a list of paints suitable for different characters, some slight knowledge of this stage art may be had, but perfection in technique results only from perseverance and practice.

CHAPTER XXIV

MECHANICAL EFFECTS

It is more or less usual for the bomb which is to explode at the end of the big scene in the second act to fail at the crucial moment when the leading lady is crying, "It is time Tony blew up the bridge. There it goes now!" The actors wait painfully for the debris that is to follow, smile weakly when nothing happens, and pray for a quick curtain. Occasionally a big murder scene is ruined by the revolver which clicks when a bang is expected, thus suggesting that plays which depend upon such devices should either have a good technical director or be timed and rehearsed with fool proof mechanism.

Many plays need no mechanical contrivances whatsoever, but where such aids are necessary they are most important and really make the atmosphere which lingers in the memory long after other parts of the production are forgotten. Perhaps the most gripping scenes in O'Neill's *Hairy Ape* are those taking place in the stoker's hole, off the engine room and in the engine room itself, with the half naked men feeding the great red furnaces. While the dramatist has provided these scenes with powerful dialogue this would not be half so gripping were it not for the skillful noises employed—the sound of bells, the continual throb-throb-throb-throb-never-ceasing-throb of the engines, the clank of the shovels and clang of the iron furnace doors. These clever, ceaseless noises, subdued just enough not to drown the dialogue and yet kept an insistent background, garb the play in a shivery realism that it is impossible to forget.

The same thing occurs in *The World We Live In* which has become known more or less familiarly as the insect play. In the factory scene where the men tramp back and forth, to and fro, endlessly, untiringly, the thing that really sways the audience is the monotonous clank-clank-clank-clank accomplished by an unseen anvil. This rhythmic beat soon hammers into the consciousness of the audience and gives the feeling of inexorableness and relentless determination better than several pages of explanation and fine writing.

For atmosphere, then, mechanical effects are most important and are often secured by very simple means. Indeed, some of the contrivances have been in use since the days of cheap melodrama. Thunder, for instance, has been achieved for years by rattling a piece of sheet iron or pounding it with a mallet. Lightning is usually green light flashed on and off. Smoke is achieved by the use of a smoke pot obtainable from any fire works supply house. Colored fire glows, etc., may be secured at the same place. Steam is rarely attempted except in a regular theatre and is then handled by the electrician.

There are various methods of simulating the swish of water. One consists of a large wheel like a squirrel's cage. This is usually built about three feet in diameter and covered with wire. If it is filled with dried peas and arranged so that it can be twirled first one way and then the other, a very satisfactory water imitation is obtained. A similar effect is possible with a can or box filled with gravel. When this is shaken slowly or rapidly different sound effects of water result. Naturally, however, this should be practiced before the final night, as a little knack will make it convincing.

The swish of the ocean waves, or of water falls may be easily accomplished by carefully tipping from side to side a base drum containing beans, peas or BB shot.

Snow is usually counterfeited by placing quantities of

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tiny bits of paper into perforated bags shaped like cradles. These are hung at various spots above the stage and when swung from side to side allow the paper to sift slowly through the holes and lazily downward, giving the impression of real snow. Some such arrangement is necessary, as hand scattered paper drops too rapidly and in bunches without the drifting appearance that is characteristic of snow. For actors who dash in with coats and hats covered with this arctic insignia, coarse salt, slightly moistened, clings to the garments and more nearly approximates snow than anything else that can be devised.

Rain behind a window is usually effected by putting a tarpaulin on the floor and placing a perforated pipe at the right angle to spray against the glass when the water is turned on. Rice falling with a spotlight streaming upon it also gives an excellent effect of dropping water.

Wind is made by a stationary wooden drum elevated on legs. The circumference or rim of the drum consists of tightly stretched canvas several inches wide. Inside the drum is a wheel made up of slats six inches apart with a handle which protrudes through the center of the exterior drum. When the wheel is turned the slats rub against the canvas producing the various weird whistles, shrieks and sighing familiar to audiences.

Carriage arrival is a sound that is not so much demanded now as before the general use of automobiles. It is made by grasping a long pole, one hand held high on the pole, and the other hand placed low down, and the pole pushed across the stage floor. The vibrations of the uneven floor contact make a continuing noise as of a rolling carriage. When the slamming coach door effect is added the imitation of the real thing is perfect.

Smells are extremely valuable in aiding the atmosphere of a play. In *The Little Journey* one of the most memorable scenes is that on a western mountain top where the

wrecked travellers of a transcontinental express prepare food for themselves over a little fire in the rocks. When the curtain rises a coffee pot is boiling over the fire and the aroma wafting out into the audience gives a semblance of reality that causes many in the house to sniff appreciatively and wish that they were there. They do not consider that a property man had made strong coffee off stage, brought it in just before the curtain's rise, opened the pot's lid to help the odor to escape and fled. In temple scenes and exotic boudoirs, incense and perfume create an illusion which is most helpful in establishing the atmosphere of the scene. Frequently it is necessary to use atomizers rather freely in order to accomplish this, but the results usually more than compensate, as has been proven by David Belasco and other shrewd students of public psychology.

Decanters and other hooch accessories are usually filled with tea. This is safer than ginger ale or anything of an alcoholic or carbonated nature which might cause a moment's embarrassing regurgitation.

Frequently scripts call for trains, street cars or automobiles which must approach to bear away the harassed lover while the heroine agonizes at the window over a visible pursuit. First the locomotive's headlight is a speck among the mountains overlooking the good old town. It grows larger and larger as the train comes nearer. There is a distant whistle, the sound of a bell, the clickety-click-click of wheels and perhaps even escaping steam. This illusion is accomplished by the aid of a back drop upon which the track or roadway is a transparency. This is effected by painting everything but the right of way with opaque paints and doing that with aniline dyes which are transparent. When the drop is in position a small light is attached to a bamboo pole and passed along the transparent track at the back until it is time to lose the train in a tunnel or clump of trees. A second and larger light on

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a pole then takes up the route following the meanderings of the track until time for a third and still more powerful light to succeed. If the train, auto or other vehicle is supposed to pass outside the window, a big spotlight is flashed across the stage at the last. With the correct accompanying noises and the breathless heroine's agonized attention, this simple scheme invariably thrills an audience.

The apparatus for duplicating the sound of train wheels and the whistle may be purchased or one of the reliable noise making props consists of a pair of boards covered with coarse sandpaper. When these are rubbed together, slowly at first, and then with increasing speed, a very good imitation of the noise of a speeding train is realized. A cocoanut, cut in two at its equator line, and the halves held firmly in the right and left hands, may be knocked together rhythmically to simulate horse's hoof beats, and as the speed is increased the pace of the hoof beats seems to increase.

Of late, many plays have been produced in which ancestors step out of portraits or the younger generation steps into them. This is accomplished by throwing the painting in darkness. The painting is either on a window shade which rolls up or else graces a sliding panel which may be pulled out, thus leaving the real person standing in a box backed up to the picture.

Another scheme is to use a picture painted on stretched scrim. If lights are thrown in front of this and kept off behind, the picture is visible. As soon, however, as the lights are turned off in front and switched on behind, the scrim disappears completely and shows a real figure standing there. This trick is easily managed and is usually extremely puzzling to an audience.

Where an ocean or lake is necessary for a stage picture, the best results are obtainable by throwing a moving picture of water on a drop and the stage. This requires sev-

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eral rehearsals and is not so simple as it sounds and, therefore, should not be left to the last moment.

It should generally be kept in mind that the simple mechanical means are the most effective. Elaborate schemes seldom work or if they do, they usually fail to make the great impression desired. Best results often need experimentation, just as lights, scenery and even the playing of different parts require it, but when a delighted ticket buyer exclaims, "My, wasn't that storm real!" the individual who toiled over it feels a sense of gratification.

CHAPTER XXV

THE STAGE DIRECTOR

The committee or other chosen one upon whom descends the mantle of stage director is in both an enviable and unenviable position. Until at least one successful event has been put over every move will be questioned if not actively combated, but the performance once achieved with distinction, the world is his. Unruly casts which have been a constant source of annoyance and worry smooth out at the last moment into incense bearers for the very coach whose patience they have tried to the limit. At first, they usually give trouble. For this reason initial rehearsals, especially, demand the hand of one who is firm, just, unafraid and who is able to understand and handle human nature.

He who is easily influenced by the opinions of others, who is non-assertive or lacking in positive traits of character should never try to govern players, all books about gentle ways to the contrary. Why it is that the majority of persons seem to revert to childhood the moment they set foot on the stage is an unanswerable question. The fact remains that quick decisions and firm direction are essential, or the first thing that will happen will be that Mrs. X. will begin by saying, "Don't you think Mr. Kay had better stand by the mantel while I'm fixing these flowers?" and the next moment she will direct, "Mr. Kay, you sit when you say that and I'll stand over here." Before the director knows what has happened to him, everybody will be directing, chaos will reign, and the director might as

well go home, as he has no business to be present without authority.

Rehearsals cannot be run by a committee, self appointed or otherwise. Even comments by loitering friends of the cast are usually sufficiently pernicious to indicate closed rehearsals whenever possible. Visitors cannot visualize the end toward which a director is laboring and only too frequently make his work doubly difficult by inopportune suggestions or criticism.

The wise director should be unhampered by advisers. To him belongs the responsibility of the glory or failure of a production and he should insist that in his province he is absolute dictator and autocrat. This may seem considerable power to relegate to a possibly untried person, but it is the only way to get results.

It may be noted in this connection that while professional experience is always valuable it is not invariably essential. In fact, an up-to-date person with taste, discretion and imagination is apt to stage a better performance than a hack professional who directs by rules. These may be important at times, but sincerity and feeling are more necessary. If the director has the ability to make the audience think that the players would do such and such acts in such a way at such a time, he is in the right even though every rule be broken. He who directs by rules alone is apt to become circumscribed by them, whereas nothing is impossible to the person with enthusiasm.

Frequently a director takes over a cast that has already been selected. This is more or less necessary when the coach is unfamiliar with the personnel of an organization. In some institutions, such as schools or dramatic organizations, casts may be selected by try outs. This method is advocated by many, but actual tests have demonstrated that often the best actors do not attend the try-outs and frequently a player who makes an excellent showing at the



Mural decorations at "The Desert Dance," depicting wild riding sheikhs on Arabian steeds, water carriers, camel caravans, burning sand and vivid sky.
(See page 96.)



Photo by Underwood and Underwood
A group of the Academy of Fine Arts students in *Alladin and his Lamp*, entertaining the University of Pennsylvania seniors at the famous "Ivy Ball." An interesting example of mural background.

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try-out proves to have less ability than the person he displaces. While it is always heartening to find actors or would be actors with stage sense, ability is not so essential as a desire to do the part. Given this, the director has something with which to work and can often build up a better role by directing an individual more or less plastic than by trying to help another who has perhaps had more experience, but who knows it all.

Actors cannot tell how they look on the stage or how the words uttered by them sound. It is for this reason the director exists. He is a mirror reflecting what he sees before him. Some actors say, "I had a friend sitting in the audience and he told me——" and seem to think that settles any controversy. Friends are apt to tell a player what they think he wants to hear. The director is in the position of the most critical patron of the theatre. He is on the look out for every misstep that will be censured. For this reason players should never resent his criticisms, for his every effort is, or should be, to make the production as perfect as possible. Often, indeed, he seems to criticise most freely the very persons whose work seems superlatively good. This is usually because they are so excellent that he longs to see them flawless.

Different personalities, of course, can be handled in different ways. Often one individual will work harder from a few of the director's suggestions made in confidence just before or after the rehearsal. Others do better for the regulation, "Don't do that—do this." Certainly there are very few whose work cannot be strengthened by a coach and one day one actor will get most of the suggestions and another day somebody else.

Rehearsals should be sufficiently often so that what is tried out and learned one time will not be forgotten when the cast meets again. For this reason, there should never be less than three rehearsals a week and as the date of the per-

formance approaches, meetings should be daily. Nothing is gained by starting rehearsals too far in advance as the cast is apt to loaf or grow stale. A shorter period and more rehearsals is to be preferred to a longer period and infrequent rehearsals. When a cast knows that it has to be perfect in three weeks, it will work harder and accomplish more than when it dilly-dallies over three months.

When rehearsals are started the cast should be consulted about dates and rehearsal hours acceptable to all should be agreed upon. These dates made, the coach should say, "If you are going into this play I want you to see it through. Rehearsals must come before other engagements. I don't intend to give my time to coming here at the hour set to find only half a cast. I don't want you to come to me and tell me that you can't attend rehearsal Monday night because your wife has a birthday. No excuse except sickness will be considered and if anyone absents himself from a rehearsal without seeing me about it, he will be promptly dropped from the cast."

It will be necessary to fire only one or two persons and if the director shows he means what he says and is not to be imposed upon, there will be little future trouble. Unless there are stringent rulings justly carried out, rehearsals scheduled for eight will not get under way till nine and nights will come when out of a cast of ten, three will show up.

Amateur players in particular never can see why it makes any difference if just one person fails to appear. Often a man will say, "What difference does it make? I've only got three lines and I know them backward!" It is not a case of what one man knows or what he can do, but the teamwork that counts. Ten persons are playing make believe together. The minute one fails to show up and a stranger reads the part, the whole atmosphere is broken, positions are lost, the tempo of the rehearsal sags, the

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make believe is entirely gone. Thus the three line man is just as important as the seventy line man. He is a unit in the whole and without him there is disintegration.

The scramble for leading parts and the greatest number of lines is another inexplicable thing. A four line part can be made to stand out in the mind of the audience as the best bit of the evening. In fact, there is often nothing more entertaining than to see a minor character literally walk away with the show from the very excellence of his acting.

The original name of the play *Lord Dundreary* was *Our American Cousin*. The most important character was Asa Trenchard impersonated by Joseph Jefferson. The least significant role was that of Lord Dundreary played by Sothern. What occurred? Sothern made his impersonation so marvelous that he became the real star of the play and the name was ultimately changed on his account. These instances might be multiplied endlessly on the professional stage and are just as liable to happen to the amateur. A director, therefore, should disabuse the minds of those who think their roles are unimportant.

There is nothing unimportant about a show from the manner in which a bow is taken to the man who orders the curtains for the bows and establishes their order of precedence—the stage manager. In professional productions this individual is considered a necessity, but in amateur theatricals the director generally fills this role along with many others. When it is possible, however, to find a willing, conscientious person who will act as stage manager, the director's duties are greatly lightened, as the routine duty of calling rehearsals, making property lists, etc. may then be delegated to this lieutenant, thus saving the director's energies for more important tasks.

One item upon which the director should insist is the necessity of the stage manager or substitute holding a

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copy of the script during rehearsals and writing therein all stage directions as they occur. This not only makes it possible for the stage manager or a deputy to carry on the play, if for some reason the director is unable to attend a rehearsal, but incidentally obviates controversies such as, "We didn't do that before."

The director also sees that the stage manager makes and furnishes light and music plots. The former is a statement of all lighting effects required. This together with proper cues is given the electrician. The music plot with its cues naturally goes to the orchestra leader, although in musical shows the leader usually makes his own, particularly if he directs the numbers during rehearsals.

When it is possible for the director to use a good artist or stage designer, it is well to tell him what the play requires in the way of exits, atmosphere and other necessities and leave scenery details to him. The same is true where it is possible to command an experienced costumer, but usually the director of amateur productions must plan his own scenery, costumes and not only be the power behind the throne, but the throne as well. He has even been known to shift his own scenery.

When a theatre is hired, its regular crew of scene shifters or "grips," property man, etc. are usually engaged also, since Union rules in this regard are strict, but in small auditoriums where it is necessary for the director to provide for everything, he should see that the stage manager arranges for a person or persons to lower or draw the curtain or curtains and that they have cues. A property man, or men—according to the size of the production—should be selected. Usually volunteers take this job very lightly and should, therefore, have it impressed upon them that the lack of a dagger or a bowl to smash at a critical moment will ruin the whole play. They should be trained to keep all properties for a certain act together in a given place.

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Small clothes baskets are excellent adjuncts as most of the props for an act will go in one of these. They can be carried on and off the stage quickly and their contents arranged or scrapped with neatness and dispatch. Where so many props are necessary as to require more than one man, a given section of the stage should be apportioned to one and the remaining portion to the second in order that confusion may be minimized. Naturally whatever help he is fortunate enough to secure, the good director makes sure everything is as it should be before the curtain is even allowed to ascend.

Where volunteer scene shifters are used, the same care should be exercised in their training. They should be taught that all set pieces, etc., for a given act must be kept together, in a certain spot, as there is no time during a quick change to run hither and yon looking for a misplaced tree or urn. Naturally amateur scene shifters should be given rehearsals so that they will be able to get around without falling over one another and ripping everything to bits.

One of the first questions invariably asked by amateurs is, "Who is going to be prompter?" Whereupon, the wise director usually replies, "If you're worrying about a prompter you are in no position to play this role. There will be no prompter." Ostriches with their heads in the sand are just as logical as those who depend on a prompter. To begin with if an actor forgets, someone near him usually prompts him and prompts him wrong before the prompter, who is off stage, knows what is up. By that time the cast has probably jumped two pages of script and is either going blithely on or is in a hopeless muddle. While the stage manager, author, or someone familiar with the script may hold it on the opening night, the actors should be trained to depend on themselves and not expect help.

Professionals, instead of worrying about a prompter, begin their queries with, "Where's my dressing room?"

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While this is a more difficult problem with them than with amateurs still it presents one more task for the director or his deputy, the stage manager. Dressing rooms should be so assigned that those having the greatest number of appearances are most conveniently located. Amateurs are not apt to make the same brawl as professionals in regard to the star's room. In fact, they generally prefer to dress in company as they achieve a certain confidence in being together.

Where there is a large cast, therefore, there should be no compunction about putting several in a room, or, where there are only two rooms, assigning one to the women and one to the men. Very quick costume changes may be achieved off stage by means of screens. Whatever is done, however, a list should be placed on room doors of those intended to dress there. Otherwise one or two persons will seize the best room and hold it against all comers.

While posting is being done, the director should also see that notices are put up in all dressing rooms listing scenes in their order of appearance together with the names of persons appearing in them. During the actual performance scenes are called in the dressing rooms as, "Locomotive dancers—the Whirlpool next!" This method keeps the actors away from the stage, and it should be impressed upon them that they may not amble upon the stage at will and cumber the exits. Stage hands and stage hands only should have possession of the stage while it is being set and the usual swarming of nervous actors and their friends should not be tolerated.

In this connection, it should be noted that the director will do well to instruct the cast to train their friends that they are not desired back stage till after the show. Likewise, actors should not stroll down into the audience. Nothing so stamps a performance as hopelessly amateur as to have a be-crinolined young lady rush down into the audience

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after her number and seat herself in all her make up. Indeed, actors have even been known to sit in the audience in their make up until almost time for their appearance on the stage. Naturally this detracts from any make believe they may later hope to achieve and is generally bad taste. This may all be forestalled by a firm handed director. It is so much wiser and easier for the director to foresee and thus forestall certain contingencies among the cast than to cope with problems after they arise. For this reason as well as some of the others that have been enumerated, the director should be one who is "on the job."

CHAPTER XXVI

HOW TO BUILD A PRACTICAL STAGE

It frequently happens that entertainments requiring a stage must be planned in banquet halls and ball rooms which are not equipped with stages. The problem is one which requires careful planning, for stages need to be designed to accommodate handling scenery, placing of lights, acting space, and accommodations for storing scenery properties, a piano, if used in a play, etc.

The cost of erecting a stage may be greater than is possible to consider for a single evening's entertainment. It often happens, however, that one or more other societies are also met with need of a stage, which may be taken down quickly and erected, and hotels and restaurants, country clubs, etc. appreciate their own needs, so that the cost of a stage is often divided among several groups who have ownership in it, and each time it is used the rental charged helps to wipe off the initial cost.

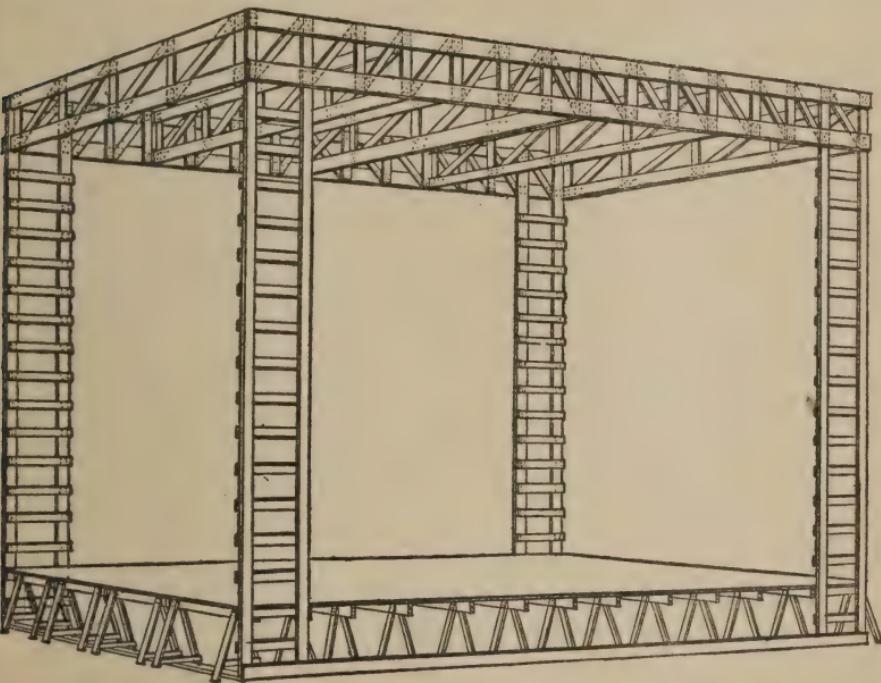
The stage shown in the accompanying illustration is both practical and cheap to build. It consists of four upright ladders, made of 2x8 inch planks, 28 feet long, with strongly nailed cross pieces. These are connected at the top with two light, but strong trusses, which should be tied with iron rods. Any local carpenter will design and build a strong truss. These trusses are bolted to the tops of the upright ladders. Trusses are 37 feet length and 3 feet to $3\frac{1}{2}$ feet depth and made of unfinished timber.

The five cross members at the top, forming the gridiron, are built up beams, 24 feet length, rigged with sheaves, or

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pulley blocks, set at right angles, and set into the first, third and fifth cross frames. The sheaves at one end (the tie-off end) should be triple blocks, and the other two, single blocks.

A set of lines consists of the "long line," "center line" and "short line" and there should be 12 to 15 sets of lines



An easily built stage which may be quickly put up and taken down

for a stage that is to serve many requirements. Thus the 15 sets of lines would require 15 triple sheaves and 30 single blocks. These lines are required to carry the border lights (long rows of electric lights in white, amber and blue or red colors), the borders, (drapes that mask the rows of lighting) and the hanging pieces, as scenery drops or velvet or other fabric drapes.

Immediately behind the front truss, a second light weight

truss should be hung (on the first set of lines). This is the curtain truss, and it can be light weight, but needs to be strong. It needs to hang, rather than to be permanently attached, so that the curtain may be adjusted to hang properly and clear the floor. If the front curtain is of the draw type, divided in the center, and pulled back from each side, it requires a track, similar to the track used in hanging barn doors, which is sold in hardware stores. But a long length of track may be difficult to get "out of stock" and so when the stage dimensions are decided upon, the track for the curtain should be ordered immediately.

A tableaux curtain, or "tab curtain" as it is known in the theatre, needs no track. It is firmly tied to a batten (long piece of scantling, or several pieces nailed together) and raised above the opening of the proscenium, trimmed just to reach the floor, and the lines holding it "tied off." This curtain operates by sash cord running through pulleys, and one-inch rings sewed to the back of the curtain in a quarter circle (the two halves of the curtain making a half circle) so that when the curtain ropes (two) are pulled, together, the curtain is elevated in a festooned drapery.

Erecting the four ladders at the four corners, the two trusses connecting the front and back, the cross trusses at the top, and rigging the sets of long, center and short lines; adding the truss for the curtain (if slinging type) means that the frame work of the stage is completed. The stage floor is completed by setting horses, three feet high, in rows and laying platforms on the horses, with cross battens to fit the horses, and so hold the stage floor secure.

Additional horses, and floor platforms, should be supplied for the sides of the stage, and for the rear, if the stage itself does not stand against a rear wall. These supply the needed space "off stage" for the storing of scenery and properties needed in the performance, and a place to stack them when they have served.

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Stage Dimensions

A stage that is too large imposes difficulties in rehearsing a play, and means that much furnishing must be provided. A small stage is an abomination because it limits the kind of entertainment that can be given. A large full stage cannot be had in any but regular theatres. A well planned theatre has an opening 36 feet wide and 35 feet high. Some theatres have openings above 50 feet. An opening 30 feet wide, if it can be had, will serve most purposes, and many good performances have been given on 25 feet stages. The ideal figure to keep in mind is 30 feet width.

This is the width of the opening. The stage needs side room, and if 15 feet can be had, on both sides, or a total width of 60 feet for the stage, productions will be made with ease that otherwise would be difficult or impossible.

The opening height should be 15 or 18 feet above the stage floor. There should be 5 or 6 feet of hanging space above the opening. The gridiron, or place where the sheaves for the long, center and short lines are suspended, should be 24 feet above the stage floor, or 27 feet above floor of the building. This height permits use of scenery 18 feet or 20 feet height, which is most appropriate, and in common use. If the gridiron is required to be less high, because of ceiling heights in the room, then scenery only 15 feet high can be used, and while this does not wholly discourage a good performance, it does impose a handicap which should be avoided.

Distance from the curtain line to the back wall should be as near 24 feet as possible, though many good stages get along with 20 feet, and a big production theatre boasts 45 feet from curtain line to back wall. The apron—that part of the stage which extends in front of the curtain line—should be two or three feet, and may be circular in form.

Referring again to dimensions; the proscenium opening

should be 30 feet wide and 18 feet high. The stage floor should be three feet above the floor of the room. The gridiron should be 24 feet from the stage floor (27 feet from the room floor) and the stage depth should be 24 feet from the curtain line to the back wall. The total width of the stage should be 60 feet, which allows 15 feet each side of the opening.

If the stage is planned to be built for a country club, at one end of a ball room, where there is no ceiling limitation, then the gridiron should be carried up to 40 feet. Having a high gridiron permits hanging pieces to be carried high up, out of sight when not needed and quickly lowered when the scene is to be set, and again "flied" out of the way when the act is over and the stage picture is being "struck."

A high gridiron permits the use of counterweights on heavy drops, so that they may be raised and lowered by one or two persons, when otherwise several strong persons have to take a hand. Whenever possible a high gridiron should be included, because quick handling of scenery, tends to eliminate the long waits between acts. It is these long waits, required in setting scenes, that mark performances with the amateur's blight. If long waits are avoided and the performance moves along smoothly the audience has a marked respect for the entertainment. No perfection of acting wholly overcomes the hurt of tedious pauses between acts.

Amateurs who would give a professional touch to their performances, need to organize their programs so that a very minimum of time is given to making costume and scene changes. Often with a low gridiron, hanging pieces may be tied with cotton string, like a sail going up "in stops" and broken out quickly, as a balloon jib in racing yachts, avoiding the time required in tying a batten to the set of lines and raising it. In this way the drop is hung, raised aloft, and the cloth tumbles down to the stage floor when the

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light string is broken. This is called "tricking" a drop, and often minutes are saved.

It may be debated that a stage 3 feet from the floor is too low, and that 4 feet is a better height for a stage floor. Four feet used to be a standard, but it was found that too many persons had to look up, meeting a distorted picture, and most authorities agree today that 3 feet is much to be preferred, even with a stage set in a room with a flat floor.

From curtain line to back wall, a stage is divided into areas known in the theatrical profession as "1," "2," "3," and "full stage." Single acts, one or two persons, generally work "in One." It is a more intimate arrangement. Also it permits the stage behind to be set while the audience is being entertained, so that changes are made with less waiting. When an act is being performed "in One" and changes are going on behind, these changes should be made quietly in order not to disturb the act being put on "in One" and care should be taken to have very little light behind the curtain "in One" otherwise the strong light exposes what is being accomplished on the full stage.

Stage to Take Up and Down

The stage described herewith can be made to be taken up and down quickly. The up and down ladders, and cross trusses front and back, may have the gridiron beams with sheaves, set with strong hook and eyes, of iron, so that the stage may be lowered with purchase block and tackle. The weight is thus carried up with multiplied block and falls power, and also lowered. It is necessary to have strong anchors in the wall holding the blocks. The ladder legs, too, need to be set up on planks, and secured with strong strap hinges.

The two front ladders are thus brought out, one end laid on horses, and the front truss bolted. The rear ladders

are then set on a second line of horses and the rear truss bolted. While the front and rear horses are carrying the front and back trusses, and bolted on corner ladders, the gridiron cross braces (carrying the sheaves) are fastened with a hook and eye joint.

The frame is then raised against the back wall, by pulling on three sets of blocks and falls, exactly as in a barn raising. When the frame is erected, it should be tied strongly to the back wall. If the space for the storage of the stage is limited, or difficult turns are met, the forward and rear long trusses may be made in two parts, cutting their length in half.

The usual type of horses supporting the stage floor can be replaced with skeleton box frames, hinged to allow them to be folded flat, and thus require but minimum room to store.

While it is difficult to give estimates of cost for a structure planned for different parts of the country, the carpenter work and lumber for such a stage should run from \$400 to \$600. This figure would not include the sets of lines, lighting fixtures, curtains, scenery, drapes, or decorations in hangings, or painted scenery enclosing the front.

While the expenditure is a major one, and too much perhaps to be applied against a single evening's entertainment, the cost is often apportioned over several events, or met by several organizations, and may include the owners of the hotel or hall, and so the share for each permits the investment to be made. Once the stage is built, erection, taking down and storage charges are not serious items.

CHAPTER XXVII

MISCELLANEOUS DUTIES OF A COMMITTEE

With an efficient committee on the job, nobody ever perceives any reason for its existence. "Did you ever see anything go so smoothly? Things just ran themselves!" is not an uncommon remark, but if things are really allowed to run themselves, it is amazing what muddles invariably result. Manna no longer drops from heaven, neither do perfect functions occur without somebody's foresight and attention.

In presenting dramatic productions, it is not sufficient to whip the play into shape for the public. During rehearsals someone should be on hand to prevent smoking or make sure cigar and cigarette stubs are not thrown around. After rehearsals, a careful canvas of the house should be made in order to ascertain that nothing has been left which might cause a fire.

Before the opening performance, it is also necessary to see that the hall is cleaned, the seats dusted and the full complement of house lights in working order. While these matters are usually attended to in a rented theatre, it is just as well to make sure. Certainly such items are generally overlooked in the average hall.

Particularly should arrangements be made for a carriage man, as without him to handle car numbers, traffic is sure to become congested and irate patrons will depart growling, "Don't be inveigled into attending the Xantippe Club's new show. Such management, my dear! I thought we'd never find our car and I nearly caught my death of cold."

THE BOOK OF ENTERTAINMENTS

For halls not under regular theatre management, ushers should be provided and instructed not only in seating arrangements, but in the rudiments of courtesy and a smattering of what to do under certain emergencies—as fire, a fight, a patron's illness.

Exits should be inspected to make sure that they are unblocked and in working order. Cloak room attendants should be provided and if there is a suitable lobby, arrangements may be made for the sale of cigarettes and candy.

It should also be ascertained that someone will be present to work the house lights and that a competent box office manager and ticket taker will be on the job.

Programs should be carefully assembled and revised so that full credit is given not only to performers but to all participating to any degree.

Complimentary tickets should be sent to press representatives and others unaffiliated with the organization who have rendered any special service, as the courtesy is apt to beget good will which is an invaluable asset to any association.

While not altogether necessary it is not a bad plan to employ a fireman or policeman for emergencies, as these seldom occur when anticipated.

Finally, it is desirable to have someone of authority easily accessible at the rear of the auditorium to settle various questions always arising as to whether flowers may be presented over the footlights and when, whether the Salvation Army and Sons of Yahoo may pass contribution boxes for their annual picnic, whether a mother with three children may occupy but two seats, whether a Pomeranian may be brought in if its "mother" promises to keep it on her lap, whether it is permissible for a fellow to put his head on his girl's shoulder if nobody complains, and countless other items too insignificant to mention, but important in causing disorder if not expected. These little incidentals are apt to be forgotten after the siege of planning and

DUTIES OF A COMMITTEE

putting over a big entertainment, but they are the touches which not only bring greater comfort to patrons, but give a stamp of efficient management that is missed when it is lacking even though it may not be appreciated when present.

A hard life—the committee's—but, oh, how sweet its slumbers when the lights are out and the front door locked against any possible, “Did you—” or “Can you tell me—” or “Don't you think?”

Think! —Yes, every committee thinks—and it's a bookful!

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